

# S P E C T R U M 18

*The Best in Contemporary Fantastic Art*

Edited by Cathy Fenner & Arnie Fenner











Lisa Cyr [see page 76]



Jon Foster [see page 58]



Tim Bruckner [see page 141]







# SPECTRUM 18

THE BEST IN CONTEMPORARY  
FANTASTIC ART

*Edited by*

CATHY FENNER & ARNIE FENNER



UNDERWOOD BOOKS  
Fairfax, CA





Ritchie Sacilioc [see page 84]

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Artists, art directors, and publishers interested in receiving entry information for the next Spectrum competition should send their name and address to:  
Spectrum Fantastic Art, LLC, P.O. Box 4422, Overland Park, KS 66204  
Or visit the official website for information & printable PDF entry forms: [www.spectrumfantasticart.com](http://www.spectrumfantasticart.com)  
Call For Entries posters (which contain complete rules, list of fees, and forms for participation) are mailed out in October each year.

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# 2011

by Cathy Fenner



Cathy & Arnie Fenner at the Museum of American Illustration. Photo by Irene Gallo.

I used to have a boss named George Parker who would describe a career in art as being much like the ancient statue of the Colossus straddling the harbor at Rhodes: in his metaphor the artist had one foot planted in the world of Commerce while the other rested in the land of Creativity (or Fine Art). The point being, I suppose, that there are really no distinctions, no one way or the other, because an artist has to have the sensibilities of both the illustrator and the gallery painter in order to attain and maintain an audience and achieve success. While I would always look at my boss with a raised eyebrow as a matter of course whenever he made the statement (me and authority figures have never been close pals), I understood the point George was making. And in many ways, as it turns out, it describes the way we have always thought about *Spectrum* (not

that I would ever have admitted it to George, even if he were still alive: he passed away several years ago).

Intentionally, this is a forum for *artists*, be they illustrators or painters or comics artists or toy designers or gallery sculptors. The idea of a distinction of class for artists, the designation of significance or irrelevance, is little more than an artificial marketing conceit concocted by a minority (and a relatively recent one at that) and definitely not a reflection of quality, skill, taste, or interest. Or of reality, for that matter. *Spectrum* has always been intended to be the melting pot, one in which it's the *art* that matters without having to contend with the air of pretension. Anyone who turns up their nose at the word "illustration" shows their ignorance; anyone who isn't thrilled by the art created outside of traditional genre venues is missing out; anyone that decries one medium in favor of another is little more than a pathetic boob.

Art is art, regardless of venue, regardless of sensibilities, regardless of intent, regardless of medium.

And *that* is what *Spectrum* has *always* been about: the art *and* the artists. For 18 years now and counting.

Which is also the reason that we've added even more to our hectic agenda by organizing Spectrum Fantastic Art Live! (yes, the exclamation is intentional). A gathering of the tribes, so to speak, coming in 2012. A place where it's about *all* artists of the fantastic. Are we excited? You bet. Check out the last page of the book for more information.

Meanwhile, back to the volume you're holding: the *Spectrum* jury met on Friday, March 11 in Kansas City—a little bit later than normal, thanks to the hotel booking someone else in our space on our traditional weekend. Fortunately, everyone arrived on time and we hosted a Friday night get-to-know-each-other dinner at the revolving Skies restaurant at the top of the Hyatt Regency (just to give everyone a panoramic view of Kansas City). The jury was a mixture of people we know well and people we've known only by reputation: happily, it was yet another group of talented, delightful creators that got along like carrots and peas. Master Painter Gregory Manchess was the returning judge and acted as Jury Chairman: we couldn't have asked for a better (or more qualified) person to keep the proceedings moving along through a very long and wearying day. On Saturday morning the jury gathered for an early breakfast before plunging into piles of art at 8:30 AM sharp. We utilized the same extremely large ballroom that we'd used last year—which, as it turned out, hadn't been set up properly when we arrived that morning. The hotel Staff got to experience a loud and furious dressing down by Arnie before they pulled in a dozen workers to correct the problem. (Anyone who mistakes my husband's generally calm demeanor as a sign of weakness are always taken aback when the tiger rears up to eat them for lunch. I try to warn people once, then take a step back to watch from a safe distance.) We broke for lunch at noon and then were back at it until the awards discussions ended around 6:00 PM. The awards Silver or Gold; the judges again elected to present two additional Silver Awards this year. A video announcement of the winners by the jury was posted on the *Spectrum* web site following the final votes. After a short break everyone met in the hotel lobby for a brisk walk to Pierpont's in Union Station for our traditional dinner in a private dining room to conclude the event.

We were ably assisted by a group of great friends who graciously gave up their Saturday to help keep the judging moving along in an efficient and organized manner. Our thanks to Arlo Burnett, Lazarus Potter, Tracy Crawford, Armen Davis, Allison Muller, Gillian Titus, Bunny Muchmore, and Angela Wheeler for making the job much easier. We'll need them again in 2012!

**Corrections:** Dang it. We *know* we make mistakes every year, but we hate it when we make ones that are so obviously wrong that they jump out and slap us upside the head as soon as we open the latest volume of *Spectrum*. In #17 we oh-so-stupidly credited the art of **Patrick J. Jones** (on page 70) as being by "Peter J. Jones." Yesh. Sorry, Patrick. We also said that the Illustration Master Class took place at UMass in Amherst (on page 8) when actually Rebecca's Guay's incredibly vibrant summer workshop takes place at *Amherst University*. Doh! Our proofreader needs a proofreader!





Android Jones [see page 25]



**Julie Bell**

Both an illustrator and a wildlife painter, Julie's work appears on book and magazine covers, and in a bestselling series of calendars.



**Nathan Fox**

Illustrator, comics artist, and muralist, Nathan's clients run the gamut from *Entertainment Weekly* to Dark Horse Comics to MTV and beyond.



Photograph by Irene Gallo

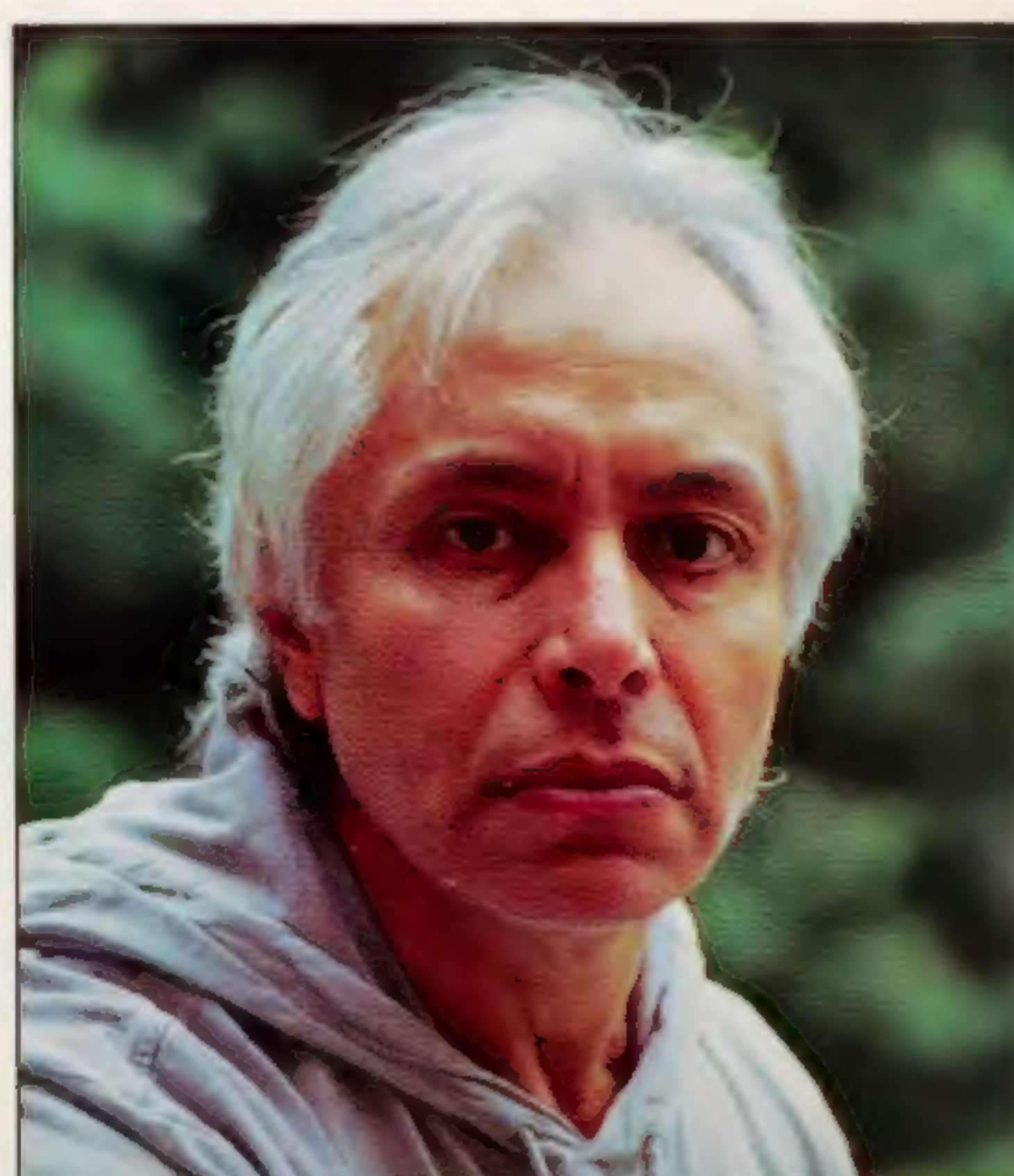
**Gregory Manchess** Jury Chairman

Greg has regularly produced art for *National Geographic*, created stamps for the U.S. Postal Service, illustrated children's books, painted a multitude of book covers, and lectured at colleges around the country.



**Brandon Shiflett & Jarrod Shiflett**

The renowned Shiflett Brothers seamlessly blend their sculpting skills to create memorable garage model kits and statues (in resin and bronze) for both the commercial and the gallery markets.



**Boris Vallejo**

Legendary painter Boris Vallejo is widely regarded as one of today's most important (and popular) creators of fantastic art.



**Shena Wolf**

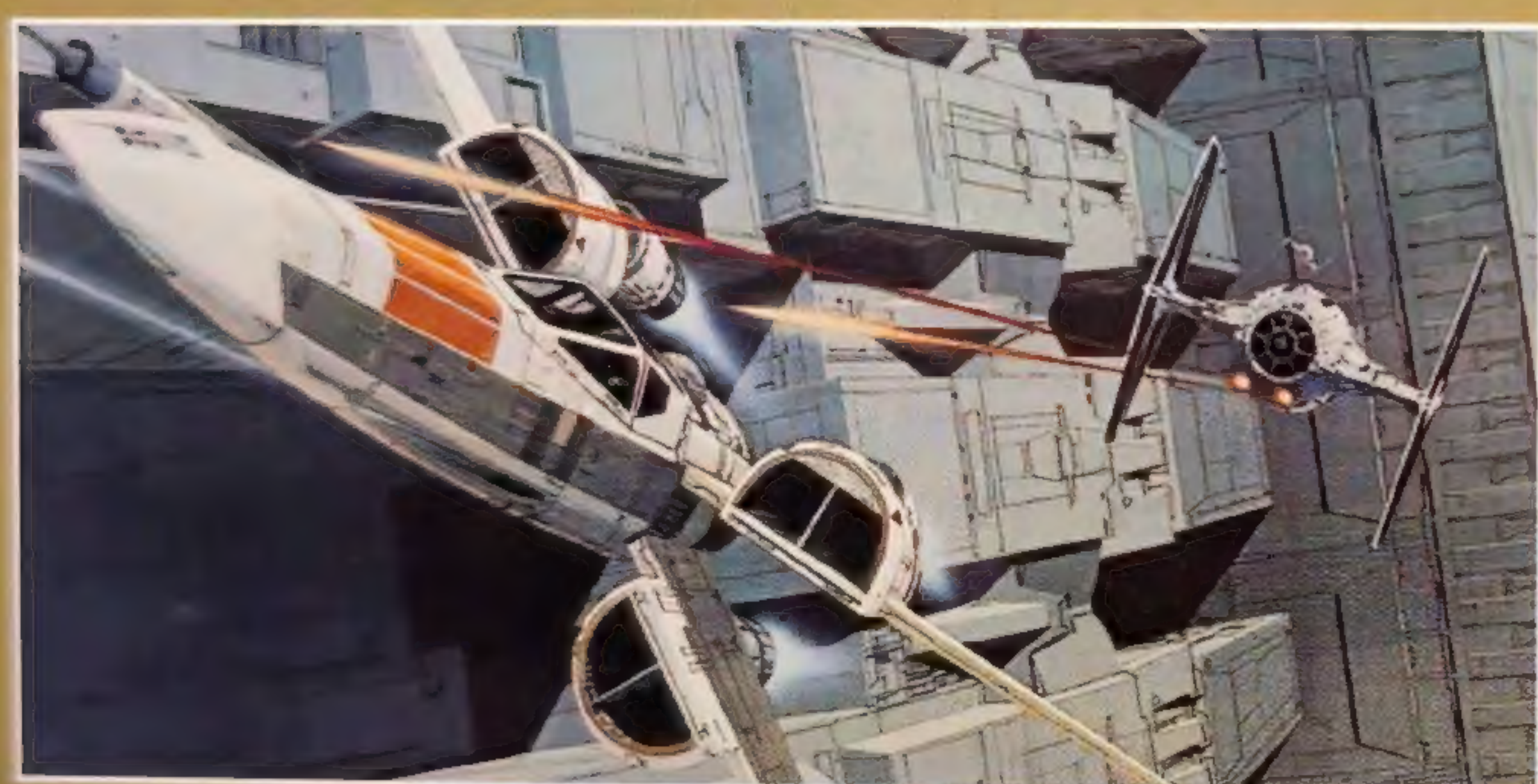
As senior editor for Universal UClick, Shena nurtures new talent while working closely with many of the country's most popular syndicated cartoonists.





# GRAND MASTER AWARD

## Ralph McQuarrie



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"I just did my best to depict what I thought the film should look like, I really liked the idea. I didn't think the film would ever get made. My impression was it was too expensive. There wouldn't be enough of an audience. It's just too complicated. But George knew a lot of things that I didn't know."

### Ralph McQuarrie in a 1999 interview

Although he has taken relatively few assignments in the literary field, Ralph McQuarrie has been one of the most important artists in the science fiction genre by virtue of his role as the conceptual designer responsible for the look of the tremendously popular and extremely influential *Star Wars* film trilogy. His impact was further extended through his concept designs and visualizations for the original *Battlestar Galactica* (TV series), *E.T. The Extra-Terrestrial*, and *Cocoon*, for which he won an Academy Award for Visual Effects in 1985.

McQuarrie was born June 13, 1929 in Gary, Indiana and was influenced by his grandfather (a small publisher) and his mother to pursue a career in illustration. Ralph began taking formal art classes at the age of ten and his talent showed

immediately. He graduated from high school in 1948 and signed up for technical art courses. He is a contemporary of Syd Mead, another conceptual designer/futurist, with whom he attended school. Ralph started work in 1950 for the Boeing Company in Seattle, the youngest of a group of nearly fifty artists, illustrating the latest designs in air and spacecraft. In the 1960s his work was used in animated sequences by NASA and CBS News for the coverage of the Apollo lunar missions. In 1965, McQuarrie moved to California to work as a freelance artist in film and television.

Around 1975 George Lucas needed to convince 20th Century Fox to finance his upcoming project. The film was titled *Adventures of Luke Starkiller, as taken from the Journal of the Whills, Saga I: The Star Wars*. (During production, Lucas changed Luke's name to Skywalker and altered the title to simply *The Star Wars* and finally *Star Wars*.) To sell them on the idea he commissioned McQuarrie to create several paintings (which included main characters—such as R2-D2 and C-3PO—and scenes featuring desert planets, stormtroopers, and a duel with lightsabers) to show the studio executives.

### Grand Master Honorees

Frank Frazetta Don Ivan Punchatz Leo & Diane Dillon James E. Bama John Berkey Alan Lee Jean Giraud Kinuko Y. Craft Michael Wm Kaluta





With just the script as reference, McQuarrie helped bring the vision of George Lucas to life and played a key role in creating the look of the film. Soon McQuarrie found himself creating additional concept art as well as helping with matte paintings during production and he became the design consultant and concept artist of record for the original *Star Wars* trilogy. One of Ralph's significant contributions to the saga is the design of the character Darth Vader, one of the most memorable and popular villains in cinematic history. For fun McQuarrie played the uncredited role of "General McQuarrie" in *Star Wars: Episode V—The Empire Strikes Back* (1980).

McQuarrie also has worked as a concept artist, illustrator, or visual consultant on such major films as *Close Encounters of the Third Kind* (1977), *Raiders of the Lost Ark* (1981), *E.T. The Extraterrestrial* (1982), *Cocoon* (1985), *Star Trek IV: The Voyage Home* (1986), *\*batteries not included* (1987), and *Total Recall* (1990); his television credits include work for *The Star Wars Holiday Special* (1978) and the previously mentioned *Battlestar Galactica* (1978).

In Addition to his film and television work, "RMQ" (as

McQuarrie is known to sign original works) has created art for several *Star Wars*-related publications, including *The Illustrated Star Wars Universe*, as well as illustrations for Isaac Asimov's short story collections, *Robot Dreams* and *Robot Visions*. Raph also collaborated with Douglas Trumbull on the *Back to the Future* attraction at Universal Studios, creating the storyboards and concept art.

When George Lucas announced in 1995 that he was going to be making a series of *Star Wars* prequels, McQuarrie was invited to head up the design team, just as he had twenty years earlier. However, recognizing that the team of artists working at Lucasfilm Ltd. and Industrial Light and Magic were capable of working without him, he declined to participate (which disappointed many *Star Wars* fans). Now retired, Ralph lives in Berkeley, California with his wife, Joan.

—Jane Frank

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#### Grand Master Honorees

Michael Whelan   H.R. Giger   Jeffrey Jones   Syd Mead   John Jude Palencar   Richard V. Corben   Al Williamson   Ralph McQuarrie



# Looking Forward, Looking Back

B Y A R N I E F E N N E R

You used to ask a smart person a question. Now, who do you ask? It starts with **g-o**, and it's not God.

—**Steve Wozniak**, co-founder of Apple Computer, criticizing the stranglehold technology has on our lives in an interview with CNN

From the point of view of an author, if the future of the Internet is free, who is going to pay for the cheese sandwiches on which authors are known to subsist?

—**Margaret Atwood** speaking at the Tools of Change Conference

My job as an illustrator is to entertain, not to make things up out of my head. It's not a memory test.

—**Kyle Baker** discussing artists using reference

But then the Roman Empire fell like this: "*Oh, shit!*" And we went into what the historians called the Stupid Fucker Period.

—**Eddie Izzard**

Let's start by stating the obvious: everything changes.

Not that all change is good nor that everyone will be happy about the changes that take place. But, like it or not, things—culture, society, technology, the world—are changing and if there are any lessons to come out of 2010 they're probably all wrapped in some obtuse way around perspective or, perhaps more accurately, around variations on the themes of acceptance, adaptability, inevitability, and transition. (Bitching about things is *always* an option, but then we start to look like the cranks we grew up avoiding: "Things were better in *my* day when gas only cost \$3 a gallon! And you kids get off my lawn!")

There's no denying, however, that in light of international economic woes, global tensions and conflicts, and natural and man-made disasters, an overall mood of pessimism colored the perceptions of many, leading to a malaise that, if left unchecked, becomes self-perpetuating. Years ago I had a friend whose often-repeated lament was, "Everything is shit and there's nothing we can do about it." I didn't agree then—which was in the 1980s—and I don't agree now. The challenge, naturally, is to convince everyone (ourselves included) that there *are* solutions, that we *can* make things better—and we can do so without disenfranchising the most vulnerable in society, without victimizing the weak, without widening the chasm between the haves and have-nots. The challenge is to remember that the needs of the many outweigh the needs of the few. (Okay, so Spock said it in *The Wrath of Khan*—he was undoubtedly channeling Aristotle's "The Aim of Man"—but that doesn't mean it's *not* a valid philosophy.) Anyway...

2010 was *not* the year that challenge was met (and it doesn't appear like 2011 is looking much better as I write this essay).

Unemployment in the U.S. remained somewhere in that stubborn 10%

range; though there were improvements in job growth, most corporations were content to rely on overworked staffs (who were willing to work longer hours without raises or additional compensation because they were fearful of losing their jobs) and reap the profits for their investors

rather than hire new employees. The housing market remained dismal and the number of bank foreclosures reached a record high. On the other hand, farm real estate prices shot up as investors kept an eye on the increased international demand for commodities. The national debt and an overall dissatisfaction with the government prompted voters to usher in a batch of new Mayors, Governors, Senators, and Congressmen in the hopes that problems would be speedily addressed; instead the results seemed to create more gridlock in Washington, more problems for the cities and states, and, sadly, more attempts to reverse hard-fought gains in civil rights.

An explosion on the Deepwater Horizon oil rig killed eleven crewman and caused nearly five million barrels of oil to gush into the Gulf of Mexico for 86 days until the well was successfully capped. The full environmental impact of the accident won't be evident for some years ahead, but the economic hit taken by Gulf Coast residents and businesses (along with the rig operator, British Petroleum) was obvious and immediate.

The war in Iraq continued to wind down (though military casualties from IED's climbed weekly) while the one in Afghanistan heated up with a surge of new troops. The embarrassing releases of classified documents obtained by WikiLeaks made things more difficult for the military and the government. Drone strikes and covert operations against Taliban and al-Qaeda members that have been operating without interference along the border with Pakistan caused anger and protests from the Pakistani



Above: Frank Cho having far too much fun with model Jennifer Turkowski during a photo shoot for the cover of the WP [Washington Post] Magazine. Photograph by Andrew Cutraro. [www.washingtonpost.com](http://www.washingtonpost.com) Opposite: Grand Master Frank Frazetta's cover for the 1973 edition of *Flashing Swords* #1 edited by Lin Carter [Dell Books].







government while closer to home, an attempted terrorist attack with a bomb-laden SUV in New York's Times Square was thwarted, thanks both to alert citizens and to the ineptness of the bomber, Faisal Shahzad (who was arrested and pled guilty to all charges).

Tensions remained between North Korea and...everybody...and Iran experienced civil unrest (answered with government crack-downs) even as it continued to pursue its nuclear ambitions. Israel's commando raid on a flotilla of aid ships bound from Turkey trying to run a naval blockade of Gaza was roundly criticized by the U.N. Meanwhile the economic crisis in Greece, Portugal, Spain, and Ireland created protests in those countries as governments implemented austerity measures; the international financial dilemmas made the stockmarkets nervous as investors tried to figure out what was going to happen next.

The eruption of the volcano Eyjafjallajökull in Iceland disrupted air travel in Europe and the U.S. for six days (at an estimated cost of \$1.2B), floods and tornados and mine disasters in the United States took their toll...and then there was Haiti, with a devastating earthquake that left 250,000 people dead, 300,000 injured, and a million homeless.

Damn. To put it mildly, 2010 had more than its share of troubles.

Just as it had its share of good things to feel encouraged about, too.

Obviously, if you're employed—even if you hate your job, as a survey revealed more than 50% do—you were ahead of the game as official unemployment figures stayed over 9%. So working would make the list as Positive #1. Many companies began to give raises again after years of wage freezes, began to contribute to employee retirement funds, and hire new workers. Jot that down as Positive #2. A big fat Positive #3 was that (even if it is a mixed blessing for any number of reasons I'll mention a little further in) technology continued to advance: phones, TVs, and computers got cheaper and grew in interactivity. Networks got quicker (and Google announced it would launch its über ultra-high speed broadband network in the Kansas City area: in your face...uh...every place else) and apps for smart phones became a growth industry. And *do* I have to say how sweet a ride the iPad (and now, iPad 2) really is when compared to the other e-readers? I didn't think so.

I'm always fascinated that paleontologists keep discovering new species of dinosaurs (kids love the terrible lizards so I'm obviously a kid at heart). In '10 scientists from the University of Utah a pair of new sort of tricked out triceratops: Utahceratops and Kosmoceratops (which sported fifteen horns on its head). Paleoartists get cracking: I want pictures of these babies!

On the SF-turned-fact front, researchers created robotic "skin" that could literally "feel" objects as light as a butterfly. Beyond robots and artificial limbs, synthetic skin might be eventually be used for extremely responsive touch screens.



Above: A fantastic sight in NYC! New Yorkers celebrated the 10th Annual No Pants Day on January 9th. Photo by Dunand/Getty.

British astronomers identified the most massive star ever seen: a behemoth weighing 265 times as much as our sun, so huge that it challenges scientists' models of how stars are born. Science continues to catch up to science fiction: we'll be jumping to lightspeed in no time. Right?

Whether by design or accident it seems that 2010 was something of a cultural tipping point in many arenas. Just as various video rental chains drove out the move-and-pop stores, Redbox kiosks ate Blockbuster's and friends' proverbial lunch as they added one new location an hour and made twice as much back in revenue, pushing one chain after another into bankruptcy. Just as digital downloads devastated sales of music CDs, sales of DVDs and BluRay discs experienced similar nosedives as video streaming became easier to new LCD televisions via cable providers, Amazon, and, Netflix (whose CEO Reed Hastings said that his company is "now primarily a streaming company that also offers DVDs by mail"). Talk of Cloud off-site storage for personal digital information (private photos and info, music and film purchases) was all the rage, but we'll see where it goes. Obsolescence and upgrades are the bread and butter of computer and software makers (says the man staring at the \$700 price tag for an upgrade to CS5): if you think that morphing data from one OS to another will be easy, cheap, and—of course!—*hacker-proof* in the future, allow me to show you this bridge I have for sale in Brooklyn. Barely used. Great price, too.

Oh, and when it comes to publishing...well, don't worry, I'll get there.

The biggest art heist of 2010 was the theft of Vincent Van Gogh's "Poppy Flowers" (a painting also known as "Vase with Flowers") from the Khalil Museum in Cairo, Egypt—for the

second time in recent history. And then there was the lone robber who managed to grab five paintings (including pieces by Pablo Picasso and Henri Matisse said to have a value of just under 100million Euros) from the Musée d'Art

Moderne de la Ville de Paris. Pop culture wasn't immune to sticky fingers either: comic artist Eric Basaldu reported that someone made off with two portfolios of his original art at the San Diego Comic-Con.

While the \$106million realized for the sale of Picasso's "Nude, Green Leaves and Bust" set the year's record art sale price, the \$1.5million paid by a private collector for "The Destroyer" (the reworked cover for *Conan the Buccaneer*) by the late Frank Frazetta set the all-time record for a contemporary book cover, genre or otherwise. The sale followed close on the heels of the previous record prices of \$1million for the original *Conan the Conqueror* painting and \$380,000 for the brush and ink cover for *Weird Science-Fantasy #29*.

And how could I *not* mention the big art-student-turned-superstar story of 2010: Lady Gaga (Stefani Joanne Angelina Germanotta) dominated the pop-culture music scene, not only with an ever changing wardrobe that made the pa-pa-paparacci giddy, but with songs that had nice hooks and driving beats. Which is great and all, but it was the way she embraced SF imagery in videos heavily inspired by H.R. Giger, *Metropolis*, and *Bladerunner* that really caught my attention. (Well, that *and* when she wears a see-through nun's habit and no pants.) You *know* you've attained immortality when Weird Al Yankovic does a parody of your hit song.

Fantastic-themed films once again owned the 2010 U.S. box office and included *Toy Story 3*, *Alice in Wonderland*, *Iron Man 2*, *The Twilight Saga: Eclipse* (I don't get it, but I'm not a teenage girl, either...at least the last time I looked), *Harry Potter and the Deathly Hallows Part 1* (incredibly affecting and, no, *goddamit*, I *wasn't* bothered when Dobby...when poor little Dobby...*no*, I *wasn't*, I tell you; there was something in my eye!), *Inception* (did the top stop spinning?), *Despicable Me*, *Shrek Forever* (please, God, no), *How to Train Your Dragon*, and *Tangled*. *The Last Airbender* was deservedly trounced by critics and audiences alike, but it was hard to figure out why the heavily-promoted and actually very-enjoyable *Scott Pilgrim vs. the World* crashed and burned. Go figure. Oh, and if you have the opportunity to see *Exit Through the Gift Shop*, a "prankumentary" masterminded by British street artist Banksy, you'll be amused or pissed or confused or entertained or some combination of all four.

**ADVERTISING** in its traditional form remained (with the exception of one area) flat last year, as the industry began to slowly recover



from the newspaper and magazine Armageddon of 2009. Of course, there has never been an outright shortage of ads in all medias, but everybody was obviously on a budget as they tried to figure out ways to reach consumers willing to spend their hard-earned cash without spending too much of their own. Digital delivery, with its entirely false perception of “free” continued to prove a complicated arena as the savvy were able to block or turn off ads at the sites they visited on-line (or, more and more, via their iPhones). The elusive customer has become everything from a critic to a content creator and have suddenly found themselves with the ability to control the “conversation” with the advertiser. Not that the customer is always right: remember the old maxim that a camel is a horse designed by committee. Still, we are in the 21st Century and change, as I said, has to be expected. If the past year is any indication, I think we’ll probably see even more interactivity between the customers and providers; crowdsourcing will go even more mainstream (God help us); applications, utility, and platforms will sublimate messages in all manner of advertising; analytics will inform more and more decisions (even if the conclusions drawn are absolutely bogus); “quality” will be defined by speed and ready accessibility rather than sophistication and veneer; everything will have to be available via multiple social platforms, be they print, mobile, TV, or some goddamn thing still to be unveiled; creativity will be more important than ever (the power of consumers will demand that when they do plop on the couch, the ads they encounter will have to be both engaging and entertaining); and whoever hires the best developer—kid or geezer, it’s the idea and ability to connect that counts—will win.

Back to the one area of growth: internet and mobile advertising surged to a record \$26billion in ‘10, almost certainly hurting traditional media in the process. Remember the scene in *Minority Report* when the store ads recognized Tom Cruise when he passed by? We’re closer than we thought. Tracking spending habits and locations via smartphones allowed companies to inform customers of special offers as they passed stores with wi-fi (Big Brother is watching), while seemingly abstract codes began to appear everywhere: when held up to a phone or laptop camera, vendor websites, offers, or coupons magically appear.

All of the foregoing, of course, assumes that consumers will continue to be intelligent, discerning, and sophisticated; they’ll know when to disconnect from their devices and interact with, you know, *real* people and experience *real* places. In person. Face-to-face. Unfortunately ... I’m the one that needs to get “real.” I mean, go to any restaurant on a Friday night and you’ll undoubtedly see couples or families sitting

across from each other, not talking, but looking in their laps and texting (something brilliant and important and urgent, I’m sure) a message or playing *Farmville* or checking out what’s on sale at Target or talking on the phone. Connectivity is fine, but not when it becomes the conduit to stupidity. But maybe that’s just me.

Seen and noted ad-art last year included works by Chris Buzelli (*Mirage Cartography*, Radiation Records), John Cuneo (Southwestern Recorders), Michael Byers (Common Grackle), Jody Hewgill (*Every Tongue Confess*, Arena Stage), Simon Bisley (*Centurion*, Celador Films), and, naturally, by all of the worthies to be found in the Advertising Category ahead.

Next up is...ah...the **BOOK** industry. You may remember that 2009 was a real stinker: 2010, thankfully, was at least a *little* better. Sales ended 3.6% higher overall than ‘09, for a total of \$11.67billion in revenues. E-books once again increased significantly on an annual basis, up 164.4% (\$441.3million), representing 8.32% of the trade book market in ‘10 vs 3.20% the previous year.

The rapid growth of e-book sales was largely in the fiction category and the gains were at the expense of their print brethren; children’s books



Above: Masey's outstanding cover for *Star Wars: Visions*

made tentative moves toward digital delivery via the Nook and iPad, but the market remained modest. No major art books have made the leap to the e-format. Yet. It was encouraging to note that, when sales of e-books are subtracted from the mix, total sales of print titles for 2010 was slightly better than sales for 2009, indicating that there is still strong demand for physical books. (Which should make printers, binders, and artists feel a little better than they have for awhile.) There has always been the concern that the future of publishing was moving to a strictly digital world; fortunately the evidence would indicate that there’s enough room for both.

But the storm cloud on 2010’s horizon was, you guessed it, Borders.

Started with a single store in 1971, Borders helped to pioneer the book superstore concept along with its larger rival, Barnes & Noble.

But after hemorrhaging money for months and with \$1.29billion in debt vs assets of \$1.28billion, Borders filed for bankruptcy protection in February, 2011. Bad management, poor marketing, greater competition from discounters and online booksellers, as well as the growth in popularity of e-books, undoubtedly contributed to their troubles. After massive layoffs and closings, about 400 stores remained open, down from its peak in 2003 of 1,249 Borders and Waldenbooks. Observers remained pessimistic that they would ever be able to emerge from bankruptcy. And did it affect us? You bet. Borders’ buyers continued to order books as if nothing was wrong, stocking their shelves with titles that, starting with October, 2010 shipments, they stopped paying for. Uh-huh: you’ve got it. Borders sold *thousands* of copies of *Spectrum 17*...and didn’t pay for *one*. There’s little consolation in the knowledge that we’re not alone, that other artists and editors and writers got empty pay envelopes just as their publishers and distributors got stiffed for money owed—but there was a *lot* of rancor in watching Borders’ executives hold out their hands to the court, expecting year-end bonuses while demanding that publishers start shipping books to them again as if nothing had happened. Doncha just love corporate thinking?

Favorite books of 2010? Why sure, I had a batch. Foregoing my attempts to come up with different adjectives to describe individual titles, let’s just cut to the chase and say, if I mention it, I recommend it. With that out of the way, I heartily suggest you visit your bookstore and lay out some cash for *H.J. Ward* by David Saunders [The Illustrated Press], *Robert Fawcett: The Illustrator’s* by David Apatoff, edited by Manuel Auad [Auad Publications], *Harvey Dunn: Illustrator and Painter of the Pioneer West* by Walt Reed [Flesk Publications], *Color and Light: A Guide for the Realist Painter* by James Gurney [Andrews McMeel], *Animals Real and Imagined: Fantasy of What Is and What Might Be* by Terryl Whitlatch [Design Studio Press], *Battle Milk 2: Tangents and Transitions in Concept Art* by Jackson Sze, Kilian Plunkett, Thang Le, Wayne Lo, Le Tang, and David Le Merrer [Design Studio Press], *Syd Mead’s Sentury II* by Syd Mead [why, yes, that’s from Design Studio Press, too], *Drawings: Inspired By Life* by Dorian Vallejo [Open Palette Press], *Star Wars Art: Visions* [Abrams], *Eponymonstrous: Less Is More* by Ragnar [Ragnarama: Little Cartoons LLC] (okay, I’ll make an exception to what I said at the outset and point out that this is one of the year’s best books: I’m not kidding), *Cover Run: The DC Comics Art of Adam Hughes* by Adam Hughes [DC Comics] (sure, you got me; this is *another* of the year’s best books, but since it sold like a mofo you probably already knew that), *The Art of Drew Struzan* by Drew Struzan and David



J. Schow [Titan Books] (alright, I'm not going to make a habit of this, but this is yet another of the year's best...oh, you know...and includes an eye-opening intro by director Frank Darabont), *Tony Harris: Art and Skulduggery* by Tony Harris [IDW], *Kris Kuksi: Divination and Delusion* by Kris Kuksi [BeinART], *Marion Peck: Animal Love Summer* by Marion Peck [Last Gasp], *Rolling Thunder: The Art of Dave Dorman* by Dave Dorman [IDW], *Middle-Earth: Visions of a Modern Myth* by Donato Giancola [Underwood Books], (alright: I swear I won't say anything else, but, goddamn, can Donato lay down the paint or what?), *James Bama Sketchbook: A Seventy Year Journey, Traveling from the Far East to the Old West* by James Bama [Flesk], *Aleksi Briclot: Worlds & Wonders* by Aleksi Briclot [CFSL Ink] (I know what I said, but...c'mon, some American Publisher: step up to the plate and do a U.S. edition of this stunning collection), *The Legend of Steel Bashaw* by Petar Meseldzija [Flesk], *OtherWorlds: How to Imagine, Paint and Create Epic Scenes of Fantasy* by Tom Kidd [Impact], *Illustrators 51* [Harper Design], *Exposé 8: The Finest Digital Art in the Known Universe* by Daniel P. Wade [Ballistic], *Art-Toys* by Brian McCarty and Douglas Rushkoff [Baby Tattoo], *Taking Beauty by Surprise* by Daniel Merriam [Monarch], *White Cloud Worlds* edited by Paul Tobin [Weta] (uhhh, I swear this is the last time I open my gob, but run, don't walk, to get a copy of this extraordinary collection by New Zealand's masters of fantasy art), *Frank Cho: Galerie 9E Art Exhibit Catalogue* by Frank Cho [Galerie 9E], *Rough Justice: The DC Comics Sketches of Alex Ross* by Alex Ross and Chip Kidd [Pantheon], the hilarious *Movies R Fun* by Josh Cooley [Josh Cooley], and, finally, a duo by Bill Stout: *William Stout: Inspirations*, and *William Stout: Hallucinations* [both from the always impeccable Flesk Publications].

As for outstanding book covers of 2010 (beyond what you'll find in the Books Category this year, naturally), my personal favorites included those by Jon Foster (*Museum of Thieves* by Lian Tanner [Delacorte]), Thomas Canty (*The Called* by Warren Rochelle [Golden Gryphon]), Peter Bollinger (*The Lost Fleet: Victorious* [Ace]), Kinuko Y. Craft (*Midsummer Night* by Freda Warrington [Tor]), Gordon Crabb (*Afterlife* by Merrie Destefano [Eos]), Dan Dos Santos (*Trolls in the Hamptons* by Celia Jerome [DAW]), Vance Kovacs (*Hawkmoon: The Jewel in the Skull* by Michael Moorcock [Tor]), Stephan Martiniere (*The Dervish House* by Ian McDonald [Pyr]), Anthony Palumbo (*Yarn* by Jon Armstrong [Night Shade]), and Sam Weber (*Five Odd Honors* by Jane Lindskold [Tor]).

Shifting smartly over to the world of **COMICS**, it was, let's say, an interesting year. Marvel and the Jack Kirby estate continued their legal maneuvering over copyright while DC and the Joe Siegel heirs continued theirs. Just as

overall traditional comics sales slipped 5.79% during the year, apps via midwife provider ComiXology (who handles both DC's and Marvel's digital titles) landed on Top 5 sales lists for both the iPhone and iPad. Then there was the media attention given the troubled (to put it politely) and obscenely expensive Broadway production of *Spider-Man: Turn Off the Night*, plagued by accidents, injuries, and disastrous reviews of preview performances made people wonder if Max Bialystock and Leo Bloom were back in business.

One of the funnier moments of the year was thanks to the decidedly unfunny folks behind the Westboro Baptist Church (yes, the ones who



Above: Buddy Christ & Friends stood up to members of the Westboro Baptist Church during a counter-protest of the Phelps clan's appearance outside the San Diego Comic-Con. Photo by Comic Alliance.

give Topeka, KS a bad name, as if Topeka didn't have enough trouble). Infamous for its shameful "God hates fags" displays at the funerals of American soldiers, the Westboro group announced its intention to stage a similar protest at 2010's Comic-Con International in San Diego. Their reason was reportedly to condemn idolatry, the "worship" of mankind's own creations—i.e. Batman and Superman—rather than the Phelps gang's vision of a homo-phobic god. Comic-Con attendees were prepared for the Westboro minions in July, staging a counter-demonstration characterized by cosplay and homemade signs proclaiming "God Hates Kittens," "Kill All Humans," and "God Hates Fred Phelps." After a short while, the Westboro group seemingly gave up and wandered off, dragging their prejudice behind them (possibly to see if they could buy a ticket to the sold-out convention from a scalper).

The departure of Paul Levitz as President/Publisher was the first step in the creation of DC Entertainment under Diane Nelson with the goal of expanding the multi-platform presence of the company's army of characters. Dan DiDio and Jim Lee became Co-Publishers, Geoff Johns was promoted to Chief Creative Officer,

Bob Harras assumed the Editor-in-Chief, and Mark Chiarello was promoted to Vice President of Art Direction & Design (they could not have made a better choice!). The downside was the announcements that DC would close its WildStorm, CMX, and Zuda imprints, shift its administration, multimedia and digital-content operations to Burbank, CA (while leaving the publishing division in New York City), and lay-off around 80 employees (including some good friends of ours).

At the top of my "favorites" list for 2010 was the hardcover compilation of DC's wonderful experiment, *Wednesday Comics* [DC]: it's nice to have such great work preserved in hardcover (way to go Mark Chiarello & Co.!). DC/Vertigo also boasted absolutely exceptional work by João Ruas, Tony Daniel, John Cassidy, Stanley "Artgerm" Lau, Esao Andrews, Bill Sienkiewicz, Brian Bolland, and Jock, among many others.

Of course, everybody that's been reading *Spectrum* through the years knows that I love Mike Mignola's *Hellboy* (and *Baltimore: The Plague Ships* and *B.P.R.D.*), so I was amply rewarded with art and stories by Mike, aided and abetted by Duncan Fegredo, Richard Corben, Ben Stenbeck, and Co. [all Dark Horse titles, naturally]. DH also did a solid job reviving *Creepy* and in their preservation of the original Warren comics with nicely printed archive editions. A special nod should also be given to Raymond Swanland's covers for the *Magnus* and *Predator* comics. And how could I not give props to Jim and Ruth Keegan's quietly authoritative and often affecting "Two-Gun Bob" Robert E. Howard biographical strip that runs in every issue of *Conan the Barbarian*? Truly outstanding (and under appreciated) work. Then there was (here's that description again) one of the best comics-related books of the year, *The Oddly Compelling Art of Denis Kitchen* by Charles Brownstein, Neil Gaiman and Denis Kitchen. Simultaneously funny and socially aware, this collection is a welcome celebration of one of the field's most important artists/publishers/advocates.

Marvel operated pretty much as they always have, despite the takeover by Disney (it probably helps that Disney/Pixar honcho John Lasseter is very creator-friendly). I was glad that the zombie stuff had apparently run its course and was happy to see nice work by Phil Noto, Gerald Parel, Leinil Francis Yu, Simone Bianchi, Terry Dodson, and Frank Cho.

As for everyone else, well, it's increasingly gotten to be rather hit-and-miss. Chain bookstores have repeatedly proven that they simply don't understand the comics market, shelving everything spine-out assuming you'll find what you're looking for. The flip side of the coin are the comics shops (at least the ones I frequent) who only order what's on their regular customer's "pull" lists and rarely stock titles that don't feature Spider-Man, Batman, or



the X-Men. I stumble across stuff by accident, great books by great talents like Joy Ang and Luis Royo and Ash Wood and Ben Templesmith and on and on—and I know others would enjoy them as much as I do, but... Retailers don't stock them, and the ones who *do* often don't know how to sell them. Not that I'm blaming the stores: ordering books that don't sell can be disastrous and any shop owner that takes a risk deserves a round of applause. What we need to do is join together to promote each other: no one's going to take care of our market so we have to do it ourselves, especially if we want diversity, if we want the interest to grow. And that starts with an order—and then showing what we order to friends (and strangers) in the shops. Order a copy of *Dead Moon*. Order a copy of *The Last Unicorn*. Order a copy of *The Last Phantom*—and *share* them. The key is to create new readers, new fans, for everything the field has to offer. If we care and want it to survive, we have to be the ambassadors.

Now that *that's* off my chest, let's briefly talk about **DIMENSIONAL**.

I admit it: if I had deep pockets and an enormous house (I have neither, unfortunately: as I've mentioned, some guy keeps winning my Lottery money over and over again), I'd fill it with works by Tom Kuebler (I'd have him do a new "Cletus & Shorty" to scare off the members of our Home Owners Association) and Mark Newman and Andrew Sinclair and Lawrence Northey and any number of other wonderfully gifted sculptors. As it is, well, I just have to sit back and wish.

The glum economy naturally had its effect on the 3D field: mass-market releases became more infrequent, had fewer outlets for releases, and experienced lower sales figures—which in turn had an effect on the creative community. Another wrinkle was the growing popularity of the ZBrush program from Pixologic which allowed computer artists to "sculpt" digitally and deliver the data to vendors who would in turn produce CG molds for casting with nary a whiff of sculpey or clay in the air. Good gravy! But guess what? Sculptors need to eat as frequently as everyone else and I have a feeling that we're going to see more one-offs, commissions, limited edition gallery castings, and on-demand garage kits from the most talented 3D artists in the future.

For my taste, DC Direct produced some of the most outstanding direct-market pieces last year, led by their Jack Mathews-sculpted and Adam Hughes-designed *Cover Girls of the DC Universe* additions, including Poison Ivy and Harley Quinn. Tim Bruckner repeatedly showed he was at the top of his game with Wonder Woman, Superman, and Joker sculptures while Dave Cortes turned in a rock-solid Batman.

Dark Horse released Kent Melton's stunning interpretation of Dave Stevens' "Girl of Our Dreams" (Bettie Page, naturally) while Dynamite offered Joy and Tom Snyder's excellent sculpt of Frank Cho's "Red Sonja." At Comic-Con I made a bee-line to the Shiflett Brothers' booth to buy my copy of "Chloe Aviator for Hire" and who did I run into? Weta's Richard Taylor, who also had a "Chloe" tucked securely under his arm. (No, despite my chatting him up, Mr. Taylor did *not* offer me a complimentary *Dr. Grordbot's: Goloathon 83 Infinity Beam Projector*...and I was so polite, too.)

There were a number of garage model kits (such as Tony Cipriano's "The Thing" from



Above: The Mulvane Art Museum in Topeka, KS, hosted "The Art of the Robot" exhibition. *Spectrum* alumni Mike Rivamonte, Jon Foster, and Lawrence Northey were among the participants.

Forbidden Zone), collectible figures, and gallery works (props to Mike Rivamonte and Vincent Villiafranca), but, as with alternative comics and small press books, fewer places to easily find these remarkable artworks. Visit their websites and, if you can, become patrons; support Sideshow, support Weta, support the Fantasy Figure Gallery/Yamato USA (and their stunning Royo statues), Studio Oxmox (do I want their life-size T-Rex head? oh yes I most certainly do!), support the independent studios. *Everyone* will be glad if you do.

Hmmmm. **EDITORIAL**. Remember what I said last year: print is *not* dead. And, see? I was right. The newspaper industry seemed to stabilize (even if their advertising revenues remained in the doldrums) and "only" 176 magazines in the U.S. closed their doors in 2010 as opposed to 596 in 2009. New launches dropped, too: there were 193 last year while there were 324 in '09. Online-only titles also shrunk, with 28 publications going digital in '10 as opposed to 81 the year before. Though magazines and newspapers became more and more available via the iPad and the Nook, subscriptions remained negligible when compared to print. As I've said, what makes traditional newspapers and magazines attractive is that they're immediately accessible, relatively inexpensive, and can be read at your convenience without batteries.

One of the things I *do* worry about these days

is the current model of far too many magazines that get their visual content—i.e. the art that people buy the publications for—without compensating the artists themselves. The writers get paid, so should the artists, even if it's just an honorarium. Fair is fair. There is little promotional value in giving the art away indiscriminately—whether to a print magazine or to the internet—and in many ways it undermines the overall value of the art itself. It really is a simple matter of smart business: the common, free, and familiar aren't as exciting as the exclusive or rare.

Like the newspapers the short-fiction magazines stabilized a bit in 2010. *Realms of Fantasy*, *The Magazine of Fantasy & Science Fiction*, *Weird Tales*, *Asimov's SF*, and *Analog* continued to perk along as the genre's main fiction titles and featured art by Michael Whelan, Paul Youll, Bob Eggleton, Bryn Barnard, Dominic Harman, and Vincent Di Fate among others. My favorite artist-centric publications once again included Dan Zimmer's outstanding *Illustration*, *ImagineFX* (which included a workshop CD with each issue), *Juxtapoz*, *Communication Arts*, *Print*, *How*, *Art Scene International*, *Hi-Fructose*, *Amazing Figure Modeler*, *Giant Robot*, and *Blue Canvas*.

Fantastic art could naturally be found in other F&SF-leaning and non-genre magazines such as *Famous Monsters of Filmland* (risen from the grave once again), *Prehistoric Times*, and *Cinefex* on one side and *Entertainment Weekly*, *Discover*, *Time*, *National Geographic* (Wahoo! New paintings by Jon Foster and Greg Manchess!), *Cricket*, *Playboy*, and *Rolling Stone* on the other. For news, interviews, and reviews I found *Locus*, *Sci Fi*, *Empire*, and (increasingly) *SciFiNow* indispensable.

Then we come to the **INSTITUTIONAL** category (I'm not ignoring the **Concept Art** or **Unpublished** categories, I'm just hard-pressed to make a better suggestion than to visit those sections of the book: that's how I know anything at all about what's been going on). Art that was created for greeting cards, prints, package design, promotions, gallery shows, and an infinite number of other uses is what we mean my "institutional" (it sounds much classier than "Misc."). A few of the art calendars I saw and liked in '10 included those by William Stout, Daniel Merriam, Luis Royo, Ciruelo, Boris Vallejo & Julie Bell, and Michael Parkes. Wizards of the Coast remained as the most active source for fantastic art intended for the role-playing card game community, while artists for Bungie, Blizzard, Rockstar, and ArenaNet continued to create jaw-dropping graphics for the computer game market. Bob Chapman's Graphitti Designs T-shirts were regularly worn by the cast of the hit CBS TV show, *The Big Bang Theory* (just as prints by Eric Joyner could be seen hanging in the background every episode along with





Above: An ink wash drawing that Frank Frazetta created in 1993. At right: A 1950s-era photo of Frank, courtesy of Dr. David Winiewicz. Time will ultimately tell how history will perceive Frazetta and what his legacy might be. As I've noted in various places, the Frazetta story is far more complex (and, in parts, unhappy) than most people realize and it will take an objective biographer to sift through all of the myths and nonsense to finally tell it truthfully. Will it ever be done? You've got me. In the meantime, all of the art still in the family's hands remains in storage while they hammer out their legal differences.



collectibles from DC Direct).

The mainstream is increasingly tumbling to the fact that people love fantastic art and that became even more apparent in 2010. I'm not just talking about the incredible success of the Comic-Con International in San Diego (and the media attention it gets); rather, I'm talking about the growing popularity of Baby Tattooville (the fourth sell-out collector event took place last October). I'm talking about record-setting prices set at Heritage Auctions in Dallas and Tajan in Paris for comics and fantasy art. I'm talking about wildly popular gallery shows—such as

"Zombies In Love" at Gallery Nucleus (and I envy whomever purchased Jeremy Enecio's painting, "Skin Deep"), Donato Giancola's "Water: A Parallel Universe" at the Richard J. Demato Gallery, "Dr. Grordbort's Exceptional Exhibition" in Hong Kong, and "Genesis" featuring the works of James Gurney, William Joyce, Adam Rex, Shaun Tan, and David Wiesner at the University of Wisconsin-Eau Claire. I'm talking about more educational opportunities like the Illustration Academy and the Illustration Master Class. I'm talking about the extravaganza at Florida's Norton Museum, "Dinotopia: The

Fantastical Art of James Gurney." I'm talking about the intimate collector confab, IlluxCon in Altoona, PA (their third enthusiastic gathering took place in the Fall of 2010). I'm talking about the fact that we've announced our own live artist-focused-and-intensive event for 2012 (be there or be square). Periodically I've gotten into debates with people who believe, with the changes in publishing and with the proliferation of digital work (because there aren't as many painted originals for people to buy), that fantastic art is in a state of decline. "Everything is shit and there's nothing we can do about it." My response is quite simply: *Bullshit*.

Despite changes, despite the economy, despite any perceptions to the contrary...

This is *our* time.

### FRANK FRAZETTA [1928-2010]

The news of Frank Frazetta's death May 10th, 2010 was not unexpected; his health had not been good for more than a decade but, as friends and collaborators on his books and various projects, it still hit us hard.

Coming less than a year after his wife Ellie's passing and following six months of a family dispute painfully played out in the newspapers and on-line, I think everyone worried about the toll it was all taking on him. And yet somehow there was always the unspoken expectation that if anyone could beat the odds it was Frank. He was bigger than life, right? Our Art Hero. Fritz was the swaggering, self-confident, badass ladies' man with a paint brush in one hand and the throat of a scrawny critic in the other. He was a force of nature: he'd *always* be here.

As we were growing up with his art, we wanted him to be that something more; we needed him to be. We needed an iconic "Frank Frazetta" that could serve as a symbol of success and public acceptance. Frank was the outsider made good, the boy from Brooklyn courted by Clint Eastwood, Bo Derek, and Sylvester Stallone. A man's man as cool as his drawings, paintings, and comics, someone to look up to and aspire to be like (even if, truth be told, we knew very little about him personally). The Frazetta with movie-star good looks and athletic prowess who didn't take crap from anyone. If we couldn't be him then we somehow wanted to have our own interests in fantasy and science fiction and comics validated *through* his popularity.

Of course...Frank wasn't exactly all that we hoped and imagined him to be. There was more to the story than that. There always is.

Despite the numerous myths surrounding Frazetta (some perpetuated by zealous fans, some that were casually fostered by Frank and Ellie as marketing conceits), Frank was not a god. Everything did not come easily. Everything wasn't a success. He wasn't always "nice," he wasn't terribly moral, and the stories of "swinging" and philandering were widely



known “secrets” among his friends. In a candid moment, Ellie once bluntly described Frank as “a terrible husband, a mediocre father—but an outstanding grandfather.” Not everything he said (or that *Ellie* said, honestly) was Gospel and anyone who believed otherwise obviously didn’t know Frank at all. His ego often got the best of him and he continued to believe, almost right up to the end, he was still in competition with other artists—and that he was “winning.”

And yet he struggled. He had self-doubts. He had more than his share of disappointments in his life and every decision he made wasn’t the right one. By his own admission he was lazy and played more than he painted: compare his body of work with that of his contemporaries and his admission would seem to be true. Frazetta’s virtues were contrasted by his vices, his generosity sometimes blunted by his callousness. He masked his sensitivity with macho bravado and posturing, but that did little to alleviate his hurt feelings. For Frank, resentments lasted long and cut deep.

Frazetta became increasingly frustrated by people wanting not only more new paintings by him, but paintings on par with the work he had produced when he was thirty years younger and not partially paralyzed on his right side. He’d gesture at the paintings hanging on the Frazetta Museum’s walls and ask, “Isn’t that enough? What more do they want?” He didn’t understand that he and Ellie had nurtured that Superman persona over the years and for his fans there could *never* be enough.

Nevertheless, Frank lived his life largely without remorse or regret—at least until the thyroid disease, then the strokes, took their toll. If he and Ellie increasingly seemed more like The Battling Bickersons than Romeo and Juliet to visitors to their home, well, that was the type of people they were; their personalities sometimes came to a boil and spilled over on the unwary. Each had talked about divorce multiple times, but after a cooling off period, they always wound up staying together. Despite everything, they (like the rest of us) couldn’t honestly think of one without the other.

Frank Frazetta was human.

Acknowledging that, accepting his weaknesses and, yes, his failings, is what makes everything he accomplished all the more noteworthy, all the more remarkable. If the art had really been created with the ease that Frank always tried to convince fans it had been, it would have neither the power nor the resonance that it does. The struggle, the passion, the drama in Frazetta’s art is a reflection of his life, of who he was. It’s not all “made up” as he was wont to contend: there’s a lot of truth in the paint.

Through his art Frank affected lives. His paintings of Conan and John Carter, of Tarzan and Kane, made thousands of us—tens of thousands of us—want to create, too. Whether

as artists or writers or filmmakers or publishers, Frazetta was an inspiration. Inadvertently, he showed us the way.

Almost single-handedly he changed the way publishers treated artists by insisting on the return of his originals. Almost single-handedly (I say “almost” because Ellie did much of the heavy lifting) he created opportunities for *other* artists by establishing a market for posters and portfolios and books that featured contemporary fantastic art. Almost single-handedly he changed readers’ perceptions of what fantasy art could and possibly *should* be.

There are no absolutes in art and there are many wonderful painters in the world, equally important, skilled, and unique.

Frank Frazetta *is* wonderful, *is* important, *is* unique. He was presented with the first Spectrum Grand Master Award with good reason: there can be only one Frazetta.

And there will never be another like him.

Rest in peace, Frank.

#### AL WILLIAMSON [1931-2010]

Comic art fans of my generation almost always

lumped our favorites into tidy groups; one of my favorite “bunches” consisted of Frazetta/Williamson/Wood/Krenkel. Some might want to figure Jack Kirby and Steve Ditko into *their* mix; others would factor in John Romita and Will Eisner. But for me, and for many of my youthful friends, Frank, Al, Wally, and Roy were “our guys.” Much of it had to do with the fact that they were, in Krenkel’s parlance, *picture makers*; they were the artists who pushed beyond conventions, whose works transcended the scripts they were given to interpret or the books they were assigned to illustrate. They were the artists that often did things for the pure joy, the thrill, of *drawing*—even crusty, cranky, perpetually bitter Wallace Wood would put aside his cynicism every so often to produce works above and beyond the call, not for the money, but for *himself* and to impress his friends.

Al Williamson, perhaps more than any of them, always stood out. It wasn’t because he became a professional artist as a teenager (so had Frazetta and Wood) or that he was more free-spirited (which, comparatively, he was) or that he was necessarily more talented (though he had talent to spare for sure); my guess is that



Above: A drawing by Al Williamson from the late 1950s featuring John Carter of Mars. At right: Al Williamson with newspaper comic strips from his collection (Hal Foster’s legendary “Prince Valiant on the bridge” page is hanging on the wall behind him). Lovingly characterized in the fan press as a bohemian hippie-before-his-time, Williamson was actually a consummate professional who was universally respected by his clients.



what set Al Williamson apart from his friends was his down-to-earth sensibility. Throughout his life he maintained a realistic perspective of who he was as a person *and* as an artist. He went through his entire career without rancor or enemies and without egotistical outbursts: Al Williamson was the Class Act of the comics world. A professional who was confident in his own abilities, but who never expected special treatment or felt a sense of entitlement; the “good guy” who would help other artists that were down on their luck and who would take genuine delight in the successes of others.

And as an artist...he was second to none.

His clean, sophisticated, illustrative, ultimately realistic style made his science fiction—most notably seen in an adaptation of Ray Bradbury’s “A Sound of Thunder” for *Weird Science-Fantasy* #25—adventure, war, western, and horror stories both exciting and unforgettable. It wasn’t just Al’s self-professed obsession with *Flash Gordon* that justifies people permanently linking him to the character; rather it’s the fact that, after Alex Raymond, no other artist has ever had the same affinity for the character or so successfully captured the spirit of the original



stories as did Al. It's little wonder that George Lucas selected Williamson to draw the *Star Wars* newspaper strip; nor is it a surprise that Al was tapped to do comic adaptations of the Dino De Laurentiis' film version of *Flash Gordon* and Ridley Scott's *Blade Runner*. His ability to make the fantastic believable without sacrificing the humanity of his heroes and villains was always one of his strengths.



Above: John Schoenherr. At right: Schoenherr's cover painting for the 1965 paperback edition of *Dune* by Frank Herbert. Part illustrator, part naturalist, part gallery artist, John Schoenherr brought a sophisticated sensibility to the SF field. His many covers for *Astounding/Analog* are still powerful and relevant. He once said, "I gradually learned that my most satisfactory work was based on intuitive discovery, usually while painting and usually at the last minute."

Al's other admirable strength was his character. His sense of decency, compassion, and fair play were legendary; his friendships spanned generational divides. I think he was one of the few people his fellow Fleagle Gang member (and early collaborator) Frazetta was intimidated by—not that Al tried to make Frank feel that way and not that Fritz was exactly jealous of Williamson's success (Frazetta always made significantly more money). Rather it was because Al knew Frank better, perhaps, than anyone, treated him as an equal, and yanked him back to reality with jokes and teasing when Frazetta's ego got a little too inflated. Frank in turn envied Williamson's openness, his lack of pretense, and his innate honesty. Fritz admired Al (even if it was hard for him to admit) and in many ways looked up to his younger friend.

Which is understandable. When you think about it for a moment, *who wouldn't?*

If we looked to Frazetta as a symbol of public acceptance and success, we could do worse than look to Williamson as a symbol of success with *dignity*.

Al slowly disappeared in his last years as the Alzheimer's Disease robbed him of his memories, yet he was able to hold onto his charm and wit until nearly the end. He left us with a body of work that is affecting and with an attitude and an outlook toward life that is influential and far-reaching. You see Al Williamson—subtly, gently, as it should be—in the works of Mark Schultz and Frank Cho and, yes, George Lucas,

and many, many others. And...isn't that what life after death is supposed to be all about?

### JOHN SCHOENHERR [1935-2010]

Born in New York City in 1935, John Schoenherr began drawing at age 4 to communicate with his friends, few of whom spoke English in his neighborhood of Chinese and Italian emigrants. After high school, he attended the Pratt Institute



in Brooklyn where he studied under Richard Bové and Stanley Meltzoff. During the summers he returned to the Art Students League to study with Frank Reilly. He enjoyed painting wildlife for assignments at Pratt, but was initially "assured that my good drawing eliminated that possibility" as a career. (The joke at the time was that an ability to draw overqualified someone to be a Fine Artist.) After graduating from Pratt, Schoenherr began work in the field of SF illustration and quickly became a star with his covers for *Astounding Science Fiction* (which became *Analog* in 1960). The next decade saw a steady stream of Schoenherr covers and interior illustrations for the magazine.

In 1961 he started painting paperback covers for science fiction, horror, and fantasy, primarily for Pyramid and Ace. Some of the works he illustrated include *Bright New Universe* by Jack Williamson, *We Can Build You* by Philip K. Dick, and *Children of Tomorrow* by A. E. Van Vogt, but it was his series of paintings for Frank Herbert's *Dune* that became sophisticated icons for the field. John received the Hugo Award in 1965 and continued to paint hundreds of covers for the genre until the 1970s. Schoenherr also began illustrating children's books (and received the Caldecott Medal for his art for Jane Yolen's *Owl Moon* in 1987) and as well moved into the gallery market as a renowned wildlife painter.

Though he eventually left illustration entirely to paint for galleries, Schoenherr's work continued to reverberate with SF readers and

many of his paintings are widely considered classics. Certainly John Schoenherr was one of the most important illustrators in the history of science fiction; for decades his depiction of alien landscapes were unparalleled. With a background in nature illustration, he could make even the strangest creatures seem not only plausible, but *real*. In trying to explain why people responded so positively to his art he once said, "By putting a lot of myself into a painting, something inside the frame comes to exist by itself—almost like another person."

### REQUIEM

In 2010 we also sadly noted the passing of these valued members of our community:

Alex Anderson [b. 1920] animator  
Hans Arnold [b. 1925] artist  
Edward Ashley [b. 1922] cartoonist  
Phillippe Bertrand [b. 1949] comic artist  
Barry Blair [b. 1953] comic artist  
John Callahan [b. 1951] cartoonist  
Art Clokey [b. 1921] animator  
Paul Conrad [b. 1924] cartoonist  
Leo Cullum [b. 1942] cartoonist  
John D'Agotino [b. 1929] comic artist  
Victor de la Fuente [b. 1929] comic artist  
Weyni Deysel [b. 1951] cartoonist  
Bill Dubay [b. 1948] comic artist  
Mike Esposito [b. 1927] inker  
Fernando Fernandez [b. 1940] comic artist  
Oscar Forsgren [b. 1986] artist  
Frank Frazetta [b. 1928] artist  
Arnold Friberg [b. 1913] artist  
Les Gibbard [b. 1945] cartoonist  
Dick Giordano [b. 1932] comic artist  
Jerry Grandenetti [b. 1927] comic artist  
Stuart Hample [b. 1926] artist  
John Hicklenton [b. 1967] comic artist  
Frank Interlandi [b. 1924] comic artist  
William Jaaska [b. 1961] comic artist  
John D. Jeffries, SR [b. 1935] art director  
José Maria Jorge [19??] artist  
John Kane [b. 1935] cartoonist  
Satoshi Kon [b. 1963] animator  
Rik Levins [b. 1950] comic artist  
Robert T. McCall [b. 1919] artist  
Joseph Hugh Messerli [b. 1930] cartoonist  
Shintaro Miyawaki [b. 1943] manga artist  
Virgilio Muzzi [b. 1923] comic artist  
R.P. Overmyer [19??] cartoonist  
Howard Post [b. 1926] comic artist  
Jonny Rensch [b. 1982] colorist  
Bill Ritchie [b. 1931] cartoonist  
Chiyoko Satō [b. 1952] manga artist  
Henry Scarpelli [b. 1931] comic artist  
John Schoenherr [b. 1935] artist  
Ian Scott [b. 1914] cartoonist  
Van Snowden [b. 1939] puppeteer  
Keiko Tobe [1957] manga artist  
Kerala Varma [b. 1924] cartoonist  
Brian Williams [b. 1956] artist  
Al Williamson [b. 1931] comic artist





**#18: Call For Entries Poster by Bill Carman**

*Medium: Oil on board*





detail

**Ryohei Hase**

Art Director: Cody Tilson Client: Playboy Enterprises, Inc. Title: Narco Americano Medium: Digital





**Sam Weber**

Art Director: Edel Rodriguez Designer: Kim Bost Client: Society of Illustrators Title: The Fisherman's Wife Medium: Watercolor/digital





**Jesper Ejsing**

Art director: Mari Kolkowsky Client: Wizards of the Coast Title: Dungeons & Dragons: Ravenloft Size: 9"x12" Medium: Oil





**Aleks Briclot**

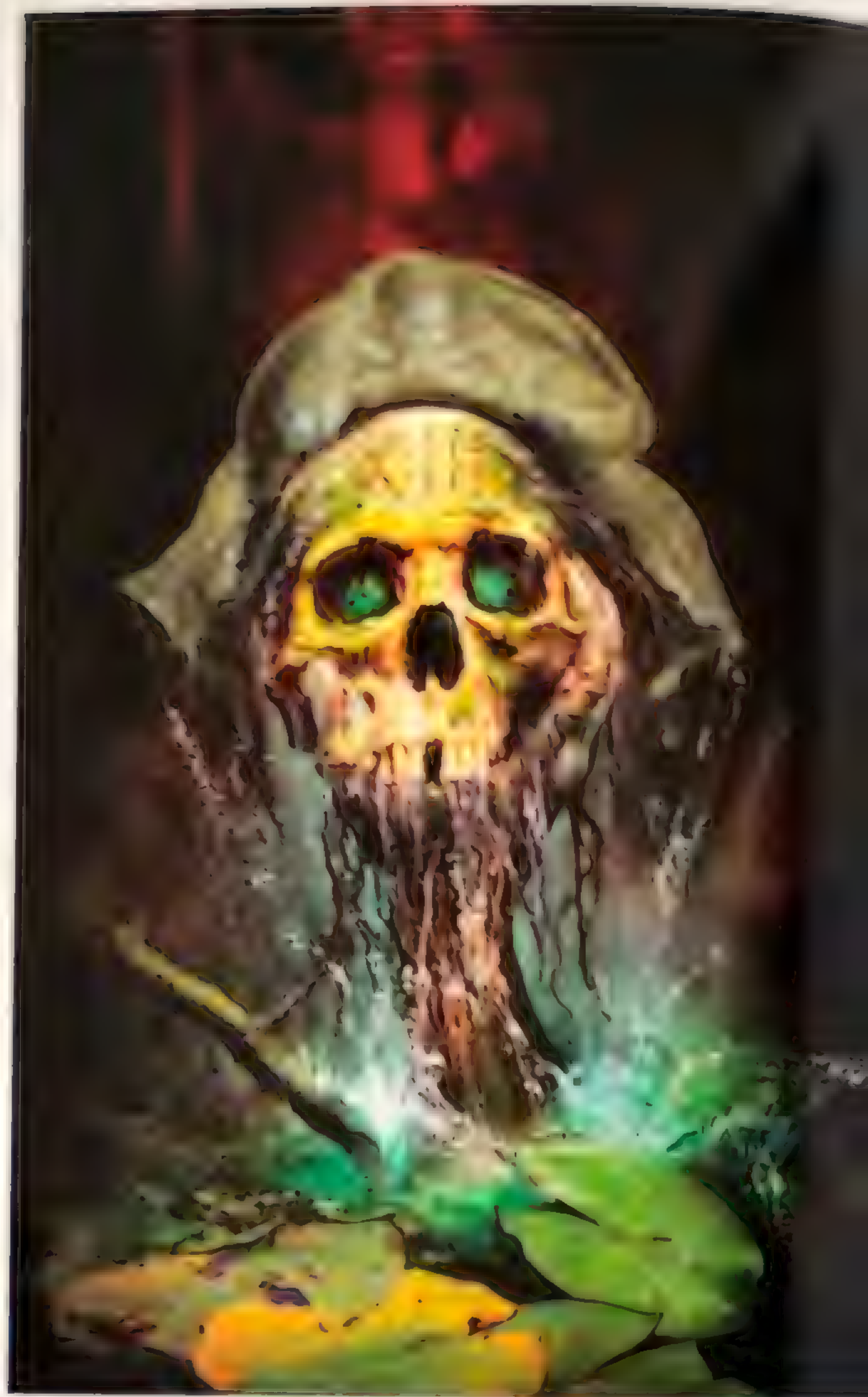
*Art Director:* Jeremy Jarvis *Client:* Wizards of the Coast *Title:* New Phyrexia *Medium:* Digital





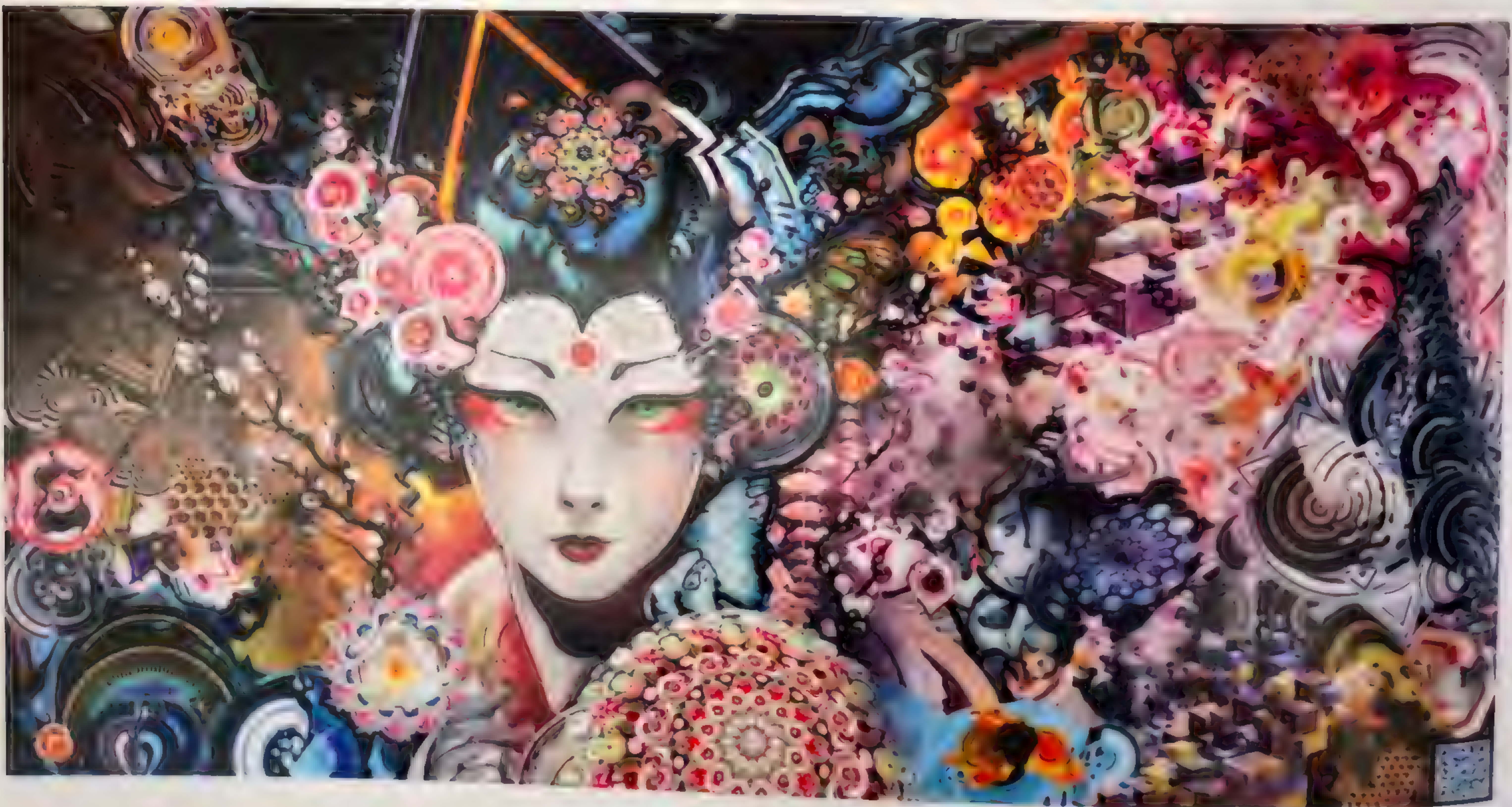
**Android Jones**

Art director: Phong Client: Dreamcatcher.net Title: Android  
Medium: Corel Painter 7 Brush



**Jeff Haynie**

Designer: Adrian Wozniak Client: Big Fish Games Title: 13th Skull  
Size: 14" x 20" Medium: Digital



**Android Jones**

Art director: Andy Church Client: Corel Painter Title: Japandroid Medium: Corel Painter 12





**Michael C. Hayes**

*Art director:* IMC 2010 Faculty *Client:* IMC *Title:* Joan of Arc *Size:* 16"x24" *Medium:* Oil on paper on board





**René Milot**

Art Director: Adam Glickman Client: Chicago Field Museum  
Title: Napoléon/cow Size: 48"x68" Medium: Digital



**Grant Fuhst**

Art Director: Kirsten Park Client: Pioneer Theater Co. Title: Dracula  
Size: 11"x14" Medium: Digital



**Raphael Lacoste**

Client: Gnomon Workshop Title: Contemplative Knight Size: 11"x8.5" Medium: Mixed





**Jeff Haynie**

Art Director: Jeff Haynie Client: "Purrfect Pals" Cat Rescue Title: Incatneato: Black Cat Ball Poster Size: 11"x14" Medium: Oil





**Howard Lyon**

Art director: Michael McCloskey Client: Michael McCloskey Title: The Great Seal Size: 10"x15" Medium: Digital





Hoang Nguyen

Client: ImagineFX Title: Mina Size: 10.5"x14" Medium: Digital/Photoshop





**Wes Benscoter**

*Client:* Peaceville Records *Title:* Autopsy *Size:* 18"x18" *Medium:* Acrylics & digital





**Lucas Graciano**

Art Director: Derek Herring Client: Sony Online Entertainment Title: Amorphous Drake Size: 14"x11" Medium: Oil on board



**Chris Buzelli**

Art Director: Paul Mark Client: Radiation Records Title: Mirage Cartography Size: 24"x11" Medium: Oil on board









**Lucas Graciano**

*Art director:* Jon Schindehette *Client:* Wizards of the Coast *Title:* Dungeon #187 *Size:* 18"x22" *Medium:* Oil on masonite





**Jasmine Becket-Griffith**

*Client:* Gothic Beauty Magazine

*Title:* I, Vampiri: Angelo della Morte *Size:* 16"x34"

*Medium:* Acrylic on wood



**Lee Moyer**

*Art Director:* Melissa Auf der Maur *Client:* Melissa Auf der Maur *Title:* Out of Our Minds  
*Size:* 15"x30" *Medium:* Mixed *Typographer:* Tom Orzechowski





**René Milot**

*Art director:* Kristi Flango *Client:* Secret Sherry Society *Title:* Secret Sherry Society: The Aviator *Size:* 20"x26" *Medium:* Digital





**Greg Spalenka**

Art director: Anthony Padilla Designer: Jeff Burne Client: Chester College Title: Inspiring a Different Kind of Mind Medium: Digital





**Federico Piatti**

*Client:* Dr. Quandary *Title:* Beyond All Spheres of Force and Matter  
*Size:* 12"x12" *Medium:* Digital



**Rob Rey**

*Art Director:* Martin P. Stevens *Client:* Metaphork Pictures  
*Title:* The Haunting Presence *Size:* 24"x36" *Medium:* Oil



**Dan Seagrave**

*Client:* Requiem *Title:* Within Darkened Disorder *Size:* 15"x15" *Medium:* Acrylic on board





David Palumbo

Client: Night Shade Books Title: God's War Size: 18"x27" Medium: Oil





**Dan Dos Santos**

*Art Director:* Betsy Wollheim *Client:* DAW Books *Title:* White Trash Zombie *Medium:* Oil on board





**Aleksi Briclot**  
Art Director: Carlos "Made" Pardo Client: CFSL Ink Title: Worlds and Wonders Size: 10"x13" Medium: Digital





**Sam Weber**

*Art Director:* Irene Gallo *Client:* Tor Books *Title:* Beautiful Destroyer *Medium:* Watercolor/digital





**John Jude Palencar**

*Art director:* Irene Gallo *Client:* Tor Books *Title:* "Steel Across the Sky" Luna Morte *Size:* 33"x25" *Medium:* Acrylic



**Vince Natale**

*Art director:* Michael Storrings *Client:* St. Martin's Press *Title:* The Hunted *Size:* 20"x15" *Medium:* Oil





**Donato Giancola**

*Art Director:* Betsy Wollheim *Designer:* Stephen Youll *Client:* DAW Books *Title:* Blackveil *Size:* 36"x24" *Medium:* Oil on panel



**Tang Kheng Heng**

*Client:* Moonshine *Title:* Crash Site *Size:* 9"x7" *Medium:* Acrylic





**Raphael Lacoste**

Art Director: Jeremy Lassen Client: Night Shade Books Title: The Windup Girl Size: 8.5"x11" Medium: Photoshop





**James Gurney**

*Art Director: James Gurney Client: Andrews McMeel Publishing Title: "Asteroid Miner" from Color and Light Size: 20"x24" Medium: Oil*





**Jim Silke**

Art Director: John Fieskes Client: Flesk Publications  
Title: Jungle Girls Medium: Mixed



**William Stout**

Art Director: John Fieskes Designer: Randall Dahlk Client: Flesk Publications  
Title: Vampyr Size: 7.25"x10.5" Medium: Ink and watercolor on board



**Brian McCarty**

Toy: Gama-Go Client: Baby Tattoo Books Title: Tiger Lilly Medium: Photography





Jason Chan

Art Director: Matt Adelsperger Client: Wizards of the Coast Title: Sooner Dead Medium: Digital





**Scott M. Fischer**

Art Director: Irene Gallo Client: Tor Books Title: Highest Frontier Medium: Digital





**Greg Ruth**

*Art Director:* Rachel Edidin *Designer:* Lia Ribacchi *Client:* Dark Horse Books *Title:* Super Natural Noir *Size:* 8.5"x11" *Medium:* Mixed





**Todd Lockwood**

Art director: Irene Gallo Client: Tor Books Title: The Gathering Size: 16"x16" Medium: Digital



**Gregory Manchess**

Art director: Irene Gallo Client: Tor Books Title: Lord of Chaos Size: 62"x21" Medium: Oil on linen





### Daarken

Art director: Claire Howlett Client: ImagineFX Title: A Deadly Encounter Size: 13"x16" Medium: Photoshop





**John Jude Palencar**

*Art Director: Irene Gallo Client: Tor Books Title: Muse & Reverie Size: 18"x22" Medium: Acrylic*





**Dragan Bibin**

*Client: Orfezin Izdavastvo Title: Apparition Size: 35x50cm Medium: Egg Tempera*





**Dave Seeley**

Art Director: Toni Weisskopf Client: Baen Books  
Title: Cryoburn Medium: Digital



**Dave Seeley**

Art Director: Toni Weisskopf Client: Baen Books  
Title: Cryoburn Medium: Digital







**Chris Rahn**

Art Director: Isabe Warren Lynch Client: Random House  
Title: Amityville Size: 14"x22" Medium: Oil on masonite



**Chris McGrath**

Art Director: Lisa Litwack Client: Simon & Schuster  
Title: The Darkest Edge of Dawn Medium: Digital



**Wayne Reynolds**

Art Director: Mari Kolkowsky Client: Wizards of the Coast Title: Dungeons & Dragons: Dungeon Master Screen Size: 44"x35" Medium: Gouache





**Mia**

Art Director: Deborah Kaplan Designer: Kristin Smith Client: Penguin Group Title: Snow in Sumer Size: 9"x12" Medium: Acrylic on wood





**Allen Williams**

*Art Director:* David Palumbo *Client:* Night Shade Books *Title:* The Briar Prince *Size:* 9"x12" *Medium:* Mixed





**Michael C. Hayes**

*Art Director:* David Palumbo *Client:* Night Shade Books  
*Title:* Miserere: An Autumn Tale *Size:* 16"x24" *Medium:* Oil on paper



**Kinuko Y. Craft**

*Art Director:* Marietta Anastassatos *Client:* Simon & Schuster  
*Title:* Jane and the Madness of Lord Byron *Size:* 18"x24" *Medium:* Oil



**Jon Foster**

*Art Director:* Bill Schaffer *Client:* Subterranean Press  
*Title:* Clementine *Medium:* Digital



**Allen Douglas**

*Art Director:* Trish Parcell *Client:* Random House  
*Title:* Amos Daragon The Mask Wearer *Medium:* Digital





**Jim & Ruth Keegan**

*Client:* Robert E. Howard Foundation *Title:* Weird Menace *Size:* 18"x24" *Medium:* Oil on board





**Sam Weber**

*Art Director:* Lou Anders *Client:* Pyr Books *Title:* Light Bringer *Medium:* Watercolor/digital





Sam Weber

Art Director: Rodrigo Corral Client: American Express The New York Museum of Modern Art





**Scott M. Fischer**

*Art director:* Irene Gallo *Client:* Tor Books *Title:* Above the Proper Station *Medium:* Digital



**Petar Meseldžija**

*Client:* Orfelin Izdavaštvo *Title:* Giants — The Bull Fight *Size:* 90x55cm *Medium:* Oil





**Bob Eggleton**

Client: Solaris Books Title: C'thulhu Mythos Size: 30"x20" Medium: Oil



**Ryan Pancoast**

Art Director: David Palumbo Client: Night Shade Books Title: At the Queen's Command Size: 30"x20" Medium: Oil (with digital color alterations)





**William Martinez**

Client: theartorer.com Title: The Shadow Over Innsmouth Size: 9"x11" Medium: Photoshop





**Steve Fastner & Rich Larson**

*Designer:* Rich Larson *Client:* SQ Productions, Inc.

*Title:* Beauties & Beasts *Size:* 8.5"x11" *Medium:* Airbrush & markers



**Kurt Miller**

*Art Director:* Toni Weisskopf *Client:* Baen Books

*Title:* Amaxon Legion *Medium:* Digital



**Volkan Baga**

*Art Director:* Christian Endres *Client:* Atlantis Verlag *Title:* Die Zombies von Oz *Size:* 26"x18.5" *Medium:* Oil





**Tom Kidd**

*Art Director:* David Palumbo *Client:* Night Shade Books  
*Title:* Agatha & The Airship City *Size:* 16"x21" *Medium:* Oil



**Tom Kidd**

*Art Director:* Toni Weisskopf *Client:* Baen Books  
*Title:* 1633: Saxon Uprising *Size:* 16"x22" *Medium:* Oil



**Pascal Mugu rou**

*Client:* Au Bord des Continents *Title:* La Belette Au Palanquin *Size:* 60x45cm *Medium:* Oil





**John Stanko**

Art Director: Kate Irwin Client: Wizards of the Coast Title: Shara  
Size: 20"x48" Medium: Digital



**Aaron Miller**

Client: ArtOrder: Discover a Muse Title: Raven Queen  
Size: 24"x48" Medium: Oil on panel





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# William Stout

Art Director: Troy Alders & Michelle Ishay Designer: Neil Egan with Francis Coy Client: Lucasfilm Ltd.™/Abrams Title: Searching for Anomalies  
Size: 11"x18" Medium: Ink, watercolor, colored pencils on board





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**John Mattos**

Art Director: Jon Rinzler Client: Lucasfilm Ltd.™/Abrams Title: C3PO Descending a Stairway Size: 24"x36" Medium: Digital





**William Joyce/howdy ink, LLC**

*Client:* Simon & Schuster *Title:* The Man ub the Moon [page 37] *Size:* 10"x10" *Medium:* CGI over oil



**William Joyce/howdy ink, LLC**

*Client:* Simon & Schuster *Title:* The Man ub the Moon [pages 42 & 43] *Size:* 10"x20" *Medium:* CGI over oil





**Jon J Muth**

*Illustration by David Saylor* Designer: David Saylor Client: Scholastic Press Title: Zen Ghosts [cover] Size: 14"x11" Medium: Watercolor



**William Joyce/howdy ink, LLC**

Client: Simon & Schuster Title: The Man up the Moon [pages 46 & 47] Size: 10"x20" Medium: CGI over oil





**Vanja Todoric**

Client: Oneir izdavaštvo Title: Talason: Shadow Keeper  
Medium: Digital



**Paul Bonner**

Art Director: Warwick Kinrade Client: Games Workshop  
Title: Spacewolves Space Marine Size: 37"x34" Medium: Watercolor



**Benjamin von Eckartsberg**

Client: Weltbild Verlag Title: Revenge of the Nibelungs Medium: Digital





**Paul Bonner**

*Art Director:* Warwick Kinrade *Client:* Games Workshop *Title:* Astral Claws Space Marine *Size:* 36"x51" *Medium:* Watercolor





**Chris Gall**

Art director: Chris Thompson Designer: White Lady Client: Sterling Publishing Size: 5"x8" Medium: Digital

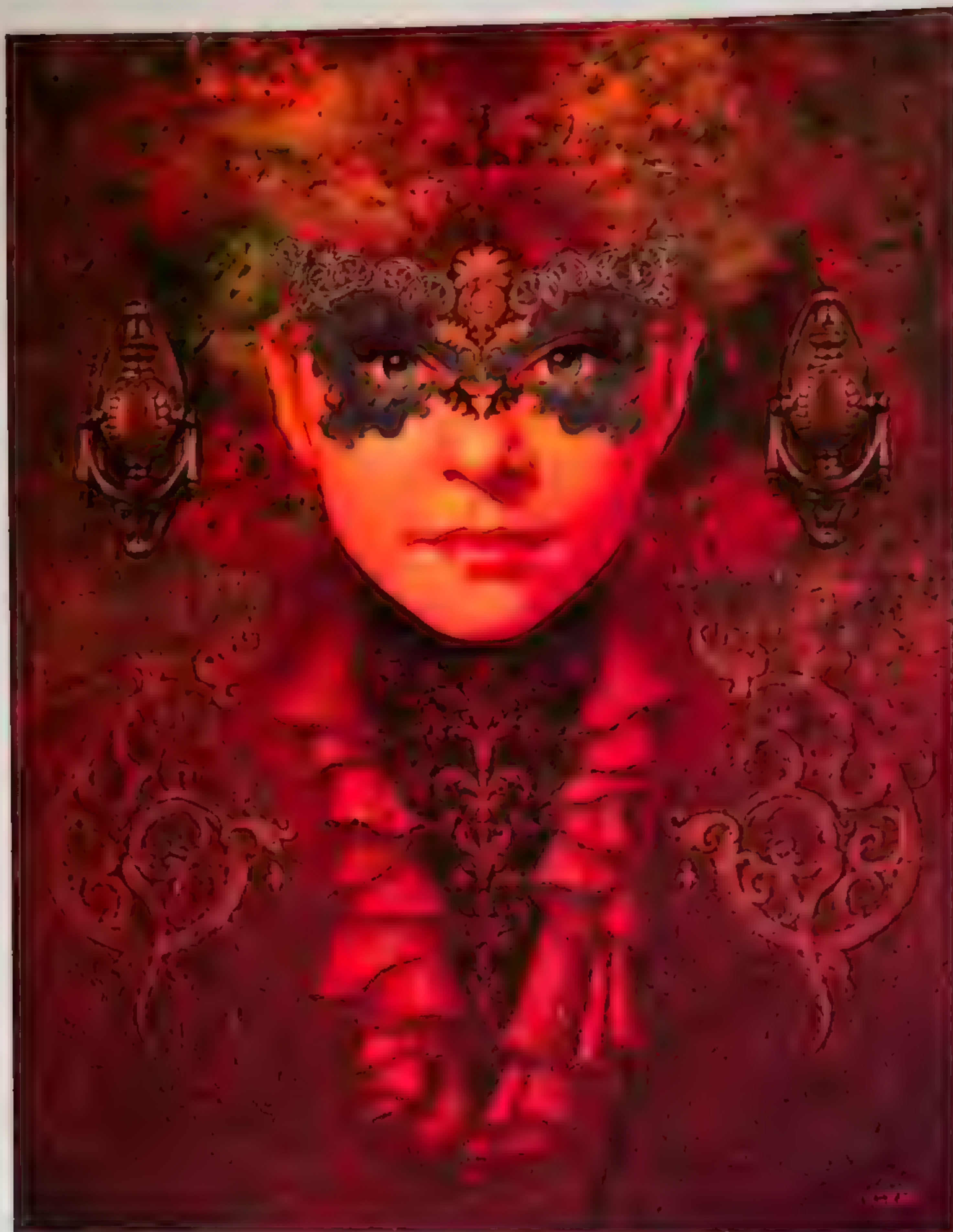




**Leo & Diane Dillon**

Art Director: Lauren Rille Designer: Caitlyn Dlovhy Client: Simon & Schuster Title: The Secret River Size: 7.5"x8.75" Medium: Acrylic on board





**Lisa L. Cyr**

*Art Director:* Guy Kelly *Client:* FTW Media/North Light Books  
*Title:* Voyage to Michaelania *Size:* 16"x20" *Medium:* Mixed on board



**Donato Giancola**

*Client:* Underwood Books *Title:* The Taming of Smeagol  
*Size:* 36"x48" *Medium:* Oil on panel



**Benjamin von Eckartsberg**

*Client:* Weltbild Verlag *Title:* Rune Shield *Medium:* Digital





**Petar Meseldžija**

*Client:* Orfelin Izdavaštvo *Title:* The Knight & The Dwarves *Size:* 32x58cm *Medium:* Oil





Stéphane 2008

**Brucero**

Client: Drugstore/Glénat Publishing Title: La Fée aux Parfums Size: 35x36cm Medium: Acrylic on paper





**Luis Royo**

*Art Director:* Luis Royo   *Client:* Norma Editorial   *Title:* From Malefic Time   *Size:* 14"x20"   *Medium:* Acrylic & ink





**Petar Meseldžija**

*Client:* Orfelin Izdavaštvo *Title:* Svjatogor *Size:* 27x56cm  
*Medium:* Oil



**John Picacio**

*Art Director:* Betsy Mitchell *Client:* Del Rey Books  
*Title:* Elric: Of Battle and Exile *Size:* 14"x14" *Medium:* Pencil/acrylic



**Peter de Sève**

*Art Director:* Peter de Sève *Client:* Lucasfilm Ltd.™/Abrams  
*Title:* Easy Being Green, It Is Not *Size:* 12"x18" *Medium:* Ink/watercolor



**Cody Tilson**

*Art Director:* David Palumbo *Client:* Night Shade Books  
*Title:* Revolution World *Medium:* Ink/digital





**Russell Walks**

*Title:* Good Day, Sunshine *Size:* 10"x10" *Medium:* Acrylic and colored pencil



**Craig Phillips**

*Art Director:* Liz Casal *Designer:* Liz Casal *Client:* Poppy *Title:* Red Riding Hood *Medium:* Ink/Digital CS2





**Greg Capullo**

*Art Director:* Todd McFarlane *Client:* TMP, Inc. *Title:* Spawn Vs Cy-Gor *Size:* 32"x22" *Medium:* Digital



**Ritche Sacilioc**

*Client:* DreamWorks, LLC *Title:* The Oren Gate *Medium:* Digital





**Mélanie Delon**

*Client:* Norma Editorial *Title:* The Offering from Elixir 2 *Size:* 6"x9" *Medium:* Digital





**Peter Ferk**

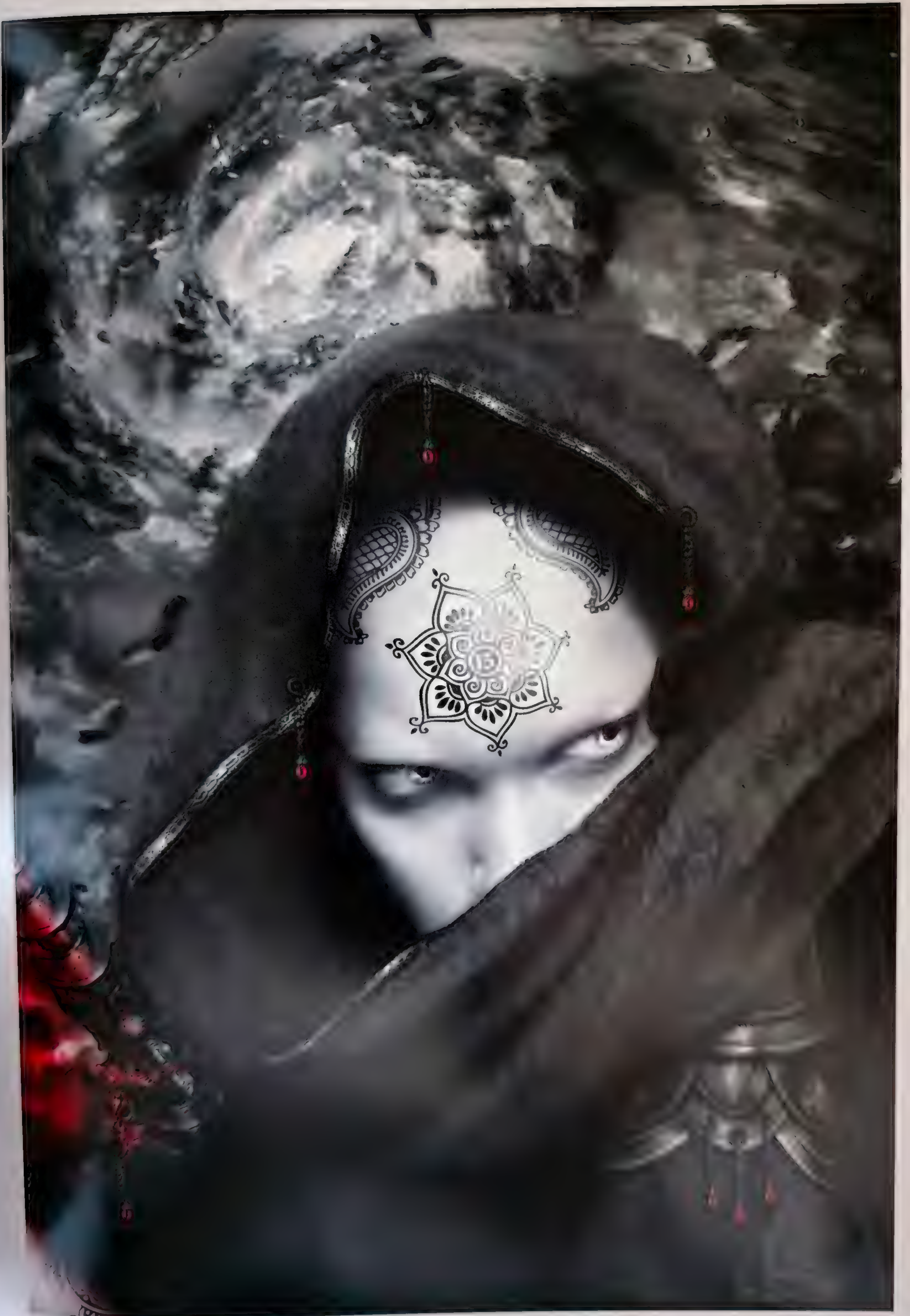
Client: Nickelodeon Ltd./Abrams Title: The Stuff That Dreams Are Made Of Size: 20"x16" Medium: Acrylic on gesso board



**Ritche Sacilioc**

Client: DreamWorks, LLC Title: The Signal Medium: Digital





**Nekro**

Client: Norma Editorial Title: 13 Inches/Shadow Medium: Digital





**Raoul Vitale**

*Title: Evening Veil* Size: 9.5"x13.5" Medium: Pencil



**Dan Dos Santos**

*Client: Ace Books Title: River Marked Medium: Digital*



**Raymond Swanland**

*Art Director: Matt Adelsperger Client: Wizards of the Coast Title: R.A. Salvatore: Collected Stories Medium: Digital*





**Cris Ortega**

Client: ~~Delacorte Press~~ ~~Warner Books~~ Title: *Dome from Forgotten 3*  
 Size: 8"x11" Medium: Digital



**Omar Rayyan**

Art Director: Sheri Gee Client: The Folio Society Ltd.  
 Title: *The Lion and The Cat* Size: 8.5"x11" Medium: Watercolor



**Greg Ruth**

Art Director: Irene Gallo Client: Tor Books Title: *Crossroads of Twilight* Size: 11"x8.5" Medium: Mixed





**Paul Youll**

*Art Director:* Sheila Gilbert *Client:* DAW Books *Title:* Truth of Valor *Medium:* Mixed



**John Mattos**

*Art director:* Jon Rinzler *Client:* Lucasfilm Ltd.<sup>TM</sup>/Abrams *Title:* Pablo's Cantina *Size:* 36"x24" *Medium:* Digital

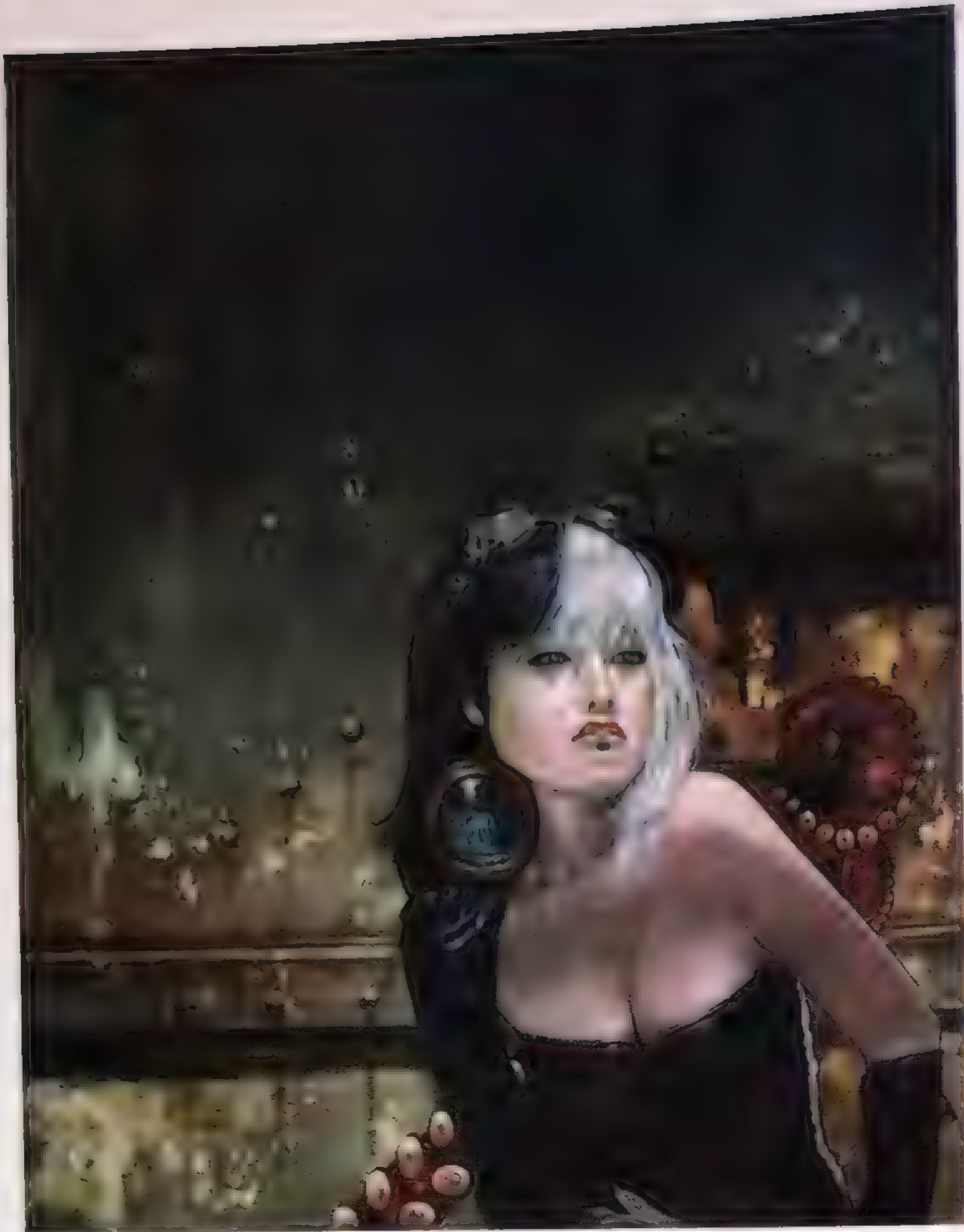




**John Harris**

*Art Director:* Irene Gallo *Client:* Tor Books *Title:* Count to a Trillion *Size:* 22"x30" *Medium:* Acrylics on canvas





**Dave Dorman**

*Art Director: Joe Pruett Client: Desperado/IDW Title: Reverie*  
*Size: 24"x30" Medium: Oil/acrylic*



**Karen Hsiao**

*Model: Danni Luo Client: Baby Tattoo Books*  
*Title: Youngest Sister Size: 6"x8.5" Medium: Photography*



**Dave McKean**

*Client: Fantagraphics/Delacourt Press Title: Celluloid [pages 102-103] Size: 22"x8.5" Medium: Mixed*

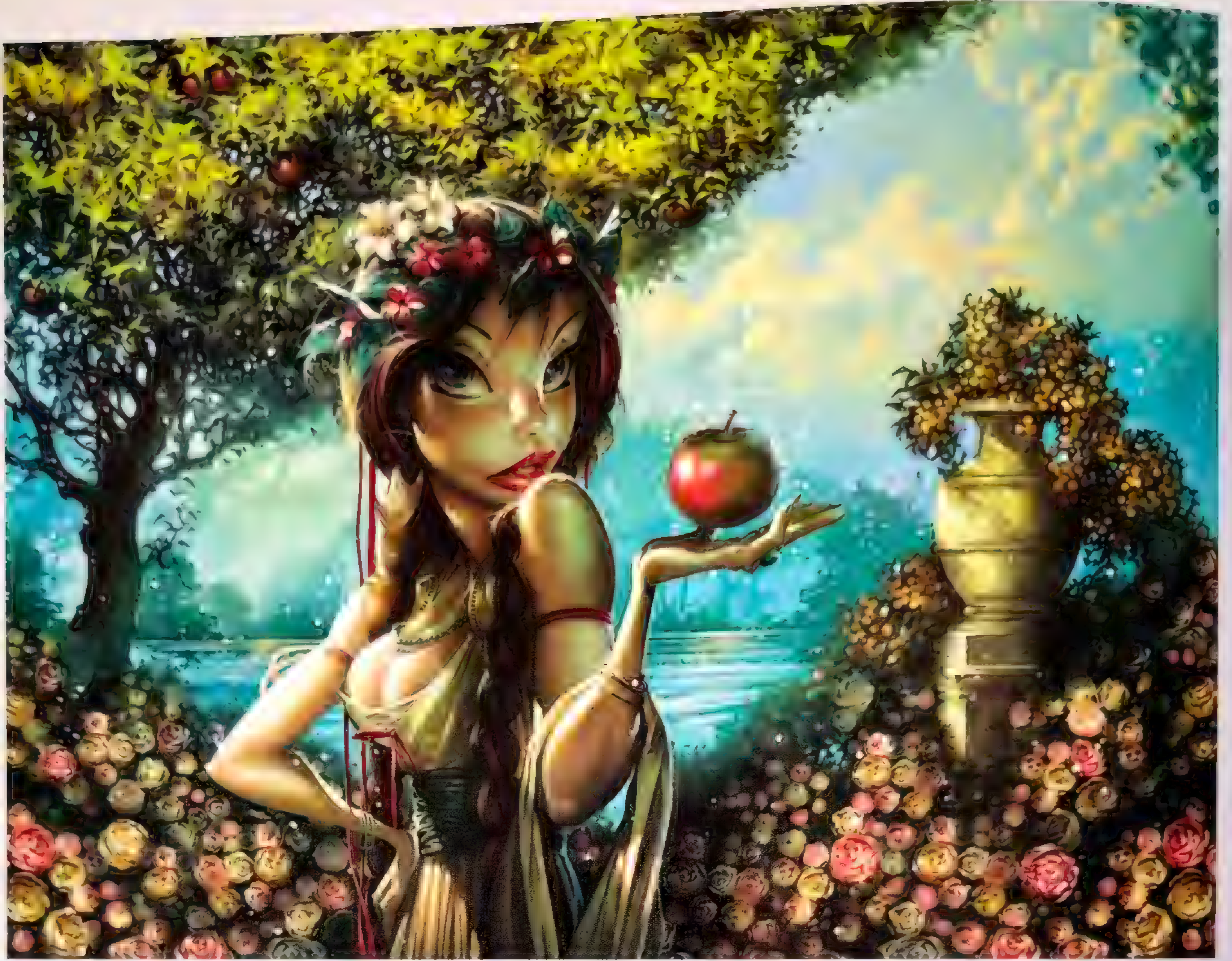




**Karen Hsiao**

*Model:* Jill Evyn *Makeup:* L.B. Benson *Client:* Baby Tattoo Books *Title:* Sea Nymph *Size:* 6"x8.5" *Medium:* Photography





**Haitao Su**

*Client:* China Youth Press *Title:* Eve's Apple *Size:* 16"x12" *Medium:* Digital



**Jason Chan**

*Art Director:* Lisa Vega *Client:* Simon & Schuster *Title:* Among Ghosts *Size:* 22.5"x16.5" *Medium:* Digital





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**Kirk Reinert**

Client: Lucasfilm Ltd.™/Abrams Title: Vader's Dream: A visitation from Padme Size: 44"x39" Medium: Acrylic





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**Rebecca Guay**

Art Director: Karen Berger Client: DC Comics Title: A Flight of Angels Size: 11"x17" Medium: Mixed/gouache





João Ruas

Art Director: Shelly Bond Client: DC Comics/Bill Willingham Title: Fables #96 Size: 9.8"x14.7" Medium: Watercolor/digital





**David Palumbo**

*Art Director:* Rick Ritter *Client:* Last Minute Comics *Title:* Sleep *Size:* 15"x25" *Medium:* Oil





**David Mack**

Client: Marvel Comics Title: Dream Logic  
Size: 6"x10" Medium: Mixed



**Raul Allen**

Art Director: Malaka Studio Client: Image Comics  
Title: Drums Size: 11"x17" Medium: Pencil & Ink



**Android Jones**

Art Director: Jeremy Berger Client: Radical Publishing Title: Enter Nocturnus Medium: Corel Painter





**Steve Mannion**

Art Director: Frank Forte Designer: Frank Forte Client: Asylum Press  
Title: Fearless Dawn Size: 6.8"x10.5" Medium: Ink/digital

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**Mike Mayhew**

Designer: Jody LeHeup Client: Marvel Comics  
Title: Namor #5 [cover] Size: 11"x17" Medium: Watercolor



**Mark Schultz**

Art Director: John Fleskes Client: Flesk Publications Title: Xenozoic Medium: Brush & ink/watercolor





**Jon Foster**

Art Director: Courtney Huddleston   Client: Penny Farthing Press   Title: Big Man   Medium: Digital





**Camilla d'Errico**

Client: Hipflask Productions/Elephantmen Magazine Title: Elephantmen #29 [cover] Size: 11"x17" Medium: Pencil/Photoshop





**Hoang Nguyen**

Client: Image Comics Title: Carbon Grey Size: 11"x17" Medium: Photoshop





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**Frank Cho**

Client: Marvel Comics Title: Thor in Hell: New Ultimates Size: 28"x21" Medium: Pen & ink



**Frank Cho**

Client: Marvel Comics Title: New Ultimates #1 [cover] Size: 84"x21" Medium: Pen & ink





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### Alex Garner

Client: DC Comics Title: Titans: Villains For Hire Special [cover]  
Size: 10.5"x15.8" Medium: Photoshop



### Joe Jusko

Client: Dynamite Entertainment Title: Warlord of Mars #1 [cover]  
Size: 14"x22" Medium: Acrylic



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**Rebecca Guay**

*Art Director:* Karen Berger *Client:* Vertigo/DC Comics  
*Title:* A Flight of Angels *Size:* 11"x17" *Medium:* Ink/oil



**Menton 3**

*Client:* IDW Publishing *Title:* Silent Hill: Past Life #3 [cover]  
*Size:* 18"x24" *Medium:* Oil



**Viktor Koen**

*Art Director:* Paul Hoppe *Client:* Rabid Rabbit  
*Title:* Hell-O-Kitty *Size:* 8.5"x11" *Medium:* Digital



**E.M. GIST**

*Art Director:* Joe Gentile *Client:* Moonstone Books  
*Title:* Kolchak: The Night Strangler *Size:* 16"x24" *Medium:* Oil





**Alex Garner**

Client: DC Comics Title: Wonder Woman #605 [cover] Size: 10.5"x15.8" Medium: Photoshop





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**João Ruas**

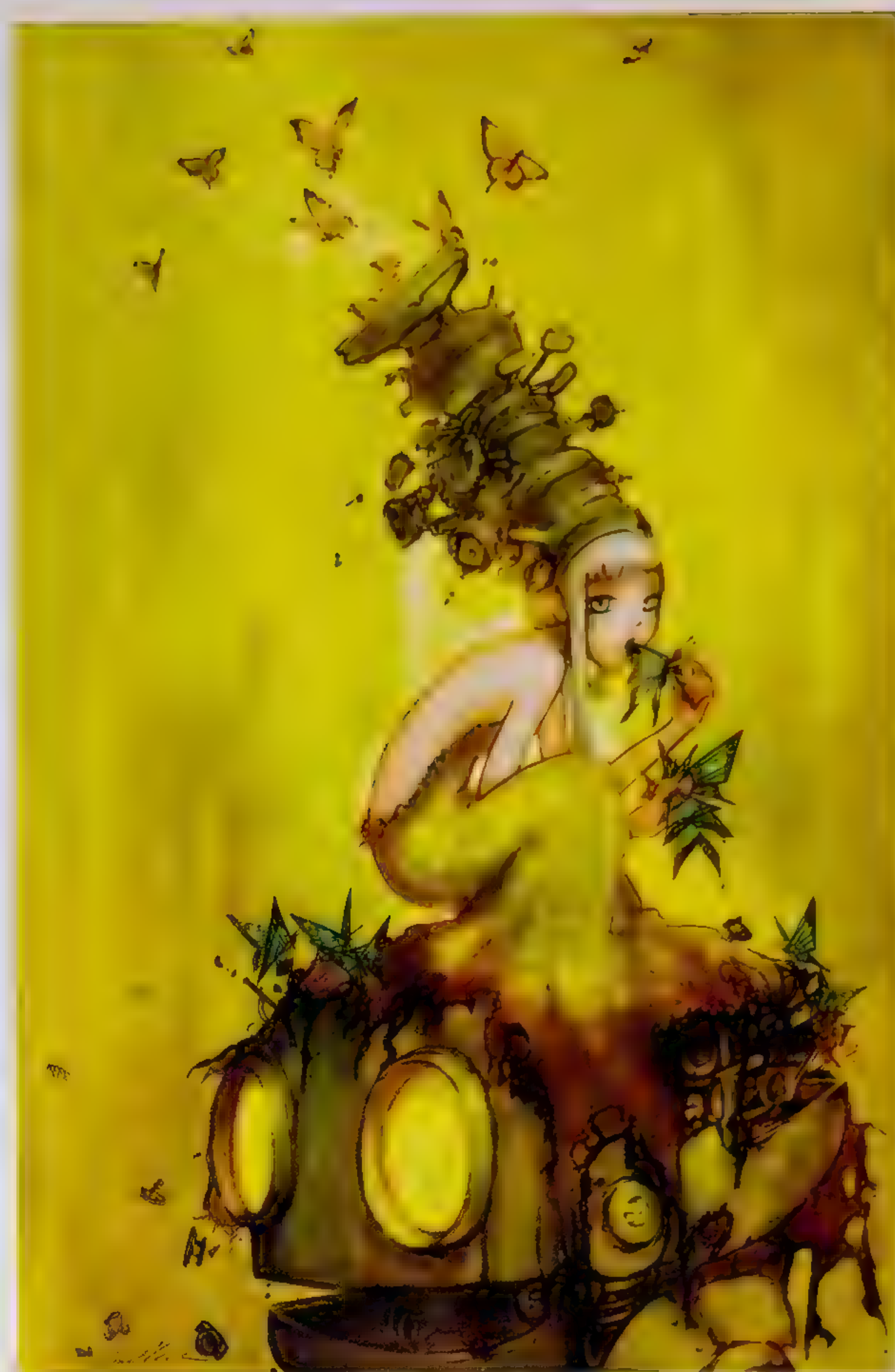
Art Director: Shelly Bond Client: DC Comics/Bill Willingham Title: Fables #99 Size: 12.2"x18" Medium: Watercolor/digital





**Sam Bosma**

Client: The Anthology Project Title: Turtle Soup [page 8] Medium: Digital



**Camilla d'Errico**

Colorist: Edison Yan Client: Cloudscape Collective  
Title: Exploded View [cover] Size: 11"x17" Medium: Pencil/Photoshop



**João Ruas**

Art Director: Shelly Bond Client: DC Comics/Bill Willingham Title: Fables #97  
Size: 9.7"x19.6" Medium: Watercolor/digital



**Michael William Kaluta**

Client: IDW Title: Get the Hell Out of My Way  
Size: 11"x16" Medium: Pen & Ink





**Raymond Swanland**

Art Director: Chris Warner Client: Dark Horse Comics Title: Magnus FCBD 2010 Medium: Digital



**Arthur Adams**

Title: Alien Love Size: 14"x17" Medium: Pen & ink



**Andy Brase**

Art Director: Brian Cunningham Client: DC Comics Title: Titan Villains  
Size: 11"x17" Medium: Ink





**Raymond Swanland**

*Art director:* Chris Warner *Client:* Dark Horse Comics *Title:* Magnus, Robot Fighter #5 [cover] *Medium:* Digital





**Hoang Nguyen**

*Client:* Image Comics *Title:* Cossack Queen *Size:* 11"x17"  
*Medium:* Photoshop



**Glen Orbik**

*Art Director:* Charles Hancock/Glen Orbik *Client:* Penny Farthing Press  
*Title:* Anne Steelyard Book II *Size:* 18"x27" *Medium:* Oil



**Joy Ang**

*Client:* Lucidity Press *Title:* The Anthology Project #1 [cover] *Size:* 14"x8.5" *Medium:* Graphite/digital





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**Joe Quinones**

Art director: Dave Marshall Client: Dark Horse Comics Title: Star Wars: Knight Errant Size: 10.5"x15" Medium: Ink/digital





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### Chrissie Zullo

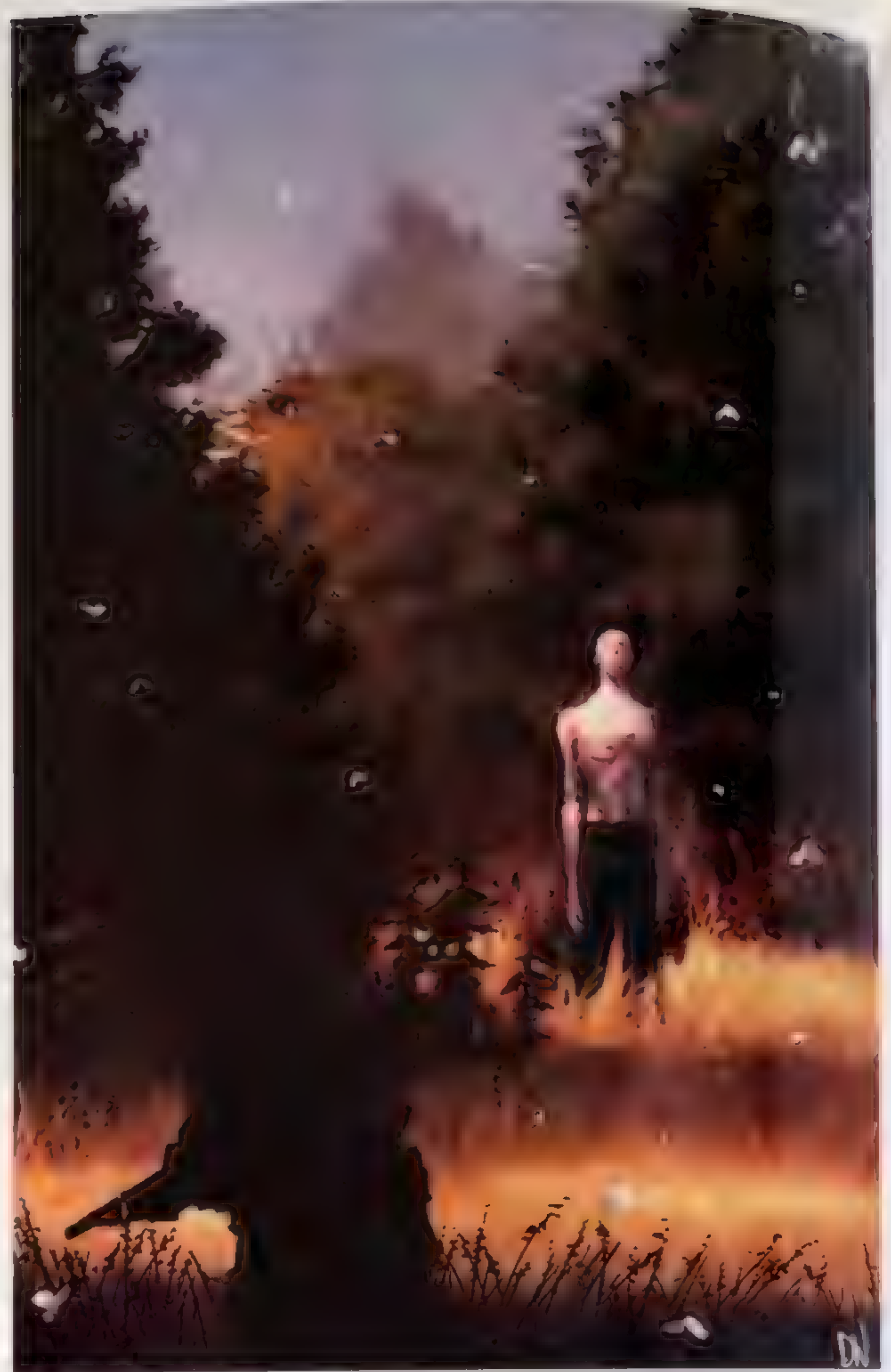
Art Director: Shelly Bond Client: DC Comics

Title: Cinderella: From Fabletown With Love #4 Size: 20"x30" Medium: Oil/digital



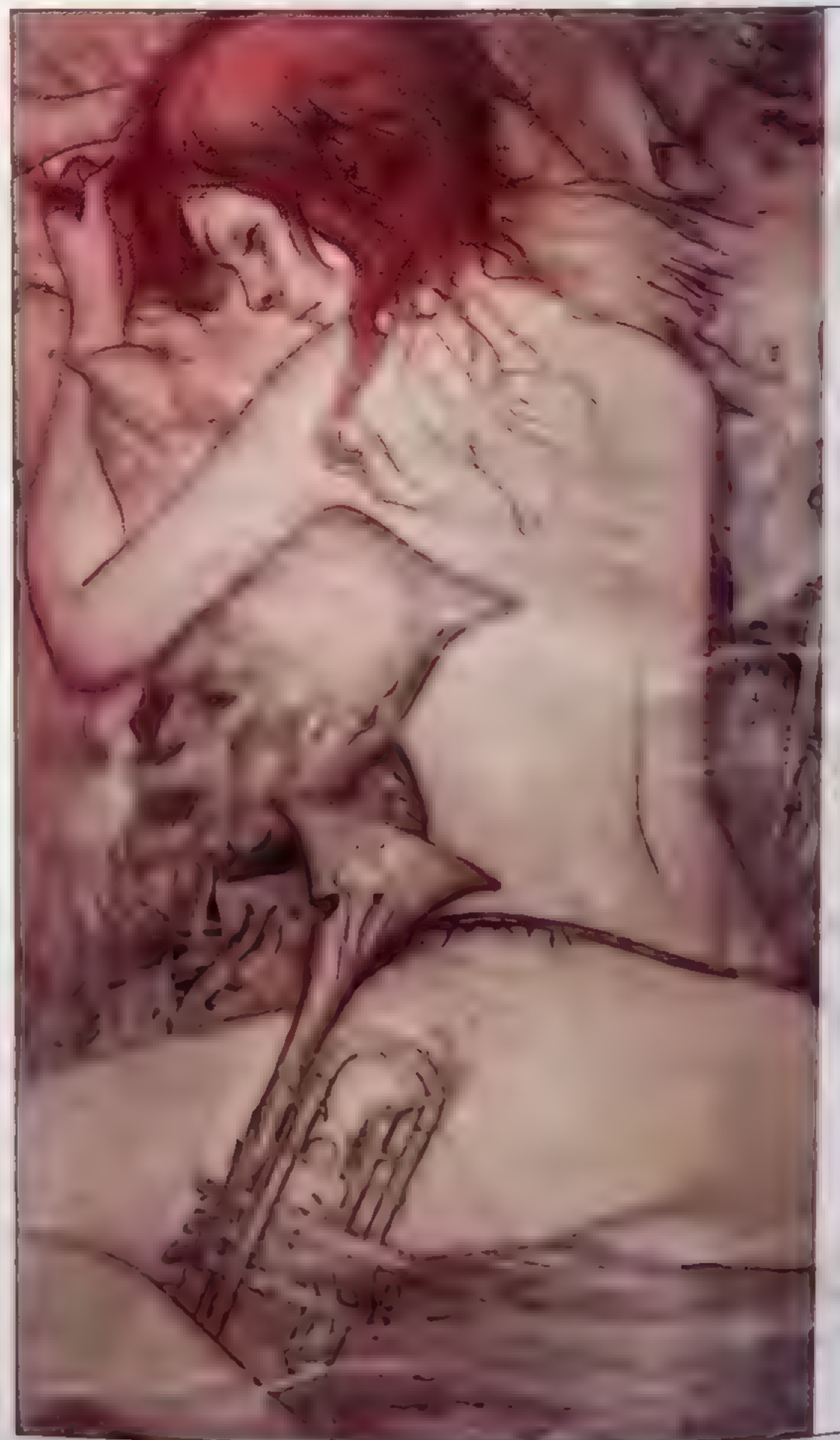
### Grim Wilkins

Title: Love Story in the Woods [pages 35-36] Size: 26"x20" Medium: Ink & acrylic



### Doug Williams

Client: Undead Labs Title: Chance Encounter Medium: Digital



### João Ruas

Art Director: Shelly Bond Client: DC Comics/Bill Willingham  
Title: Fables #94 Size: 9.5"x14.2" Medium: Watercolor/digital

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Arthur Adams

Title: Primitive Hella: Sketchbook #9 [cover] Size: 15.5"x23" Medium: Pen & ink





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**Michael William Kaluta**

Art Director: Mark Paniccia & John Denning

Client: Marvel Comics

Title: A Zombie Christmas Carol

Size: 12"x11"

Medium: Pen & ink





**Nic Klein**

Art Director: Jeremy Jarvis Client: Wizards of the Coast Title: Path of the Planeswalker Vol. 2 Medium: Digital





**Richard Zela**

Art Director: Carlos Sanchez Designer: Julian Romero Client: Axial Title: Zezolla Size: 17"x11" Medium: Ink, coffee, digital



**Paolo Rivera**

Title: Amazing Spider-Man #640 [page 20] Size: 11"x17"  
Medium: Ink with digital color



**Alex Alice**

Art Director: Jean-Michel Boxus Client: BD Must  
Title: Le Troisième Testament II Size: 18"x24" Medium: Oil





**Paolo Rivera**

Art Director: Steve Wacker   Client: Marvel Comics   Title: Daredevil #506 [cover]   Size: 11"x17"   Medium: Watercolor/gouache





detail

**Kekai Kotaki**

Art Director: Daniel Dociu Client: ArenaNet Title: Riven Earth Size: 19"x13" Medium: Digital





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**Tomasz Jedruszek**

Art Director: Derek Herring Client: Sony Online Entertainment Title: Legends of Norrath: Elemental Pact Medium: Photoshop





**Kekai Kotaki**

Art Director: Daniel Dociu Client: ArenaNet Title: Valley of Gods & Heroes Size: 19"x13" Medium: Digital



**Patrick J. Jones**

Client: pjartworks.com Title: Carnival 3000 AD Size: 16"x8" Medium: Digital





**Daniel Dociu**

Client: ArenaNet Guild Wars 2 Title: Char Ghetto Size: 13"x19" Medium: Digital





**Thomas Scholes**

Art Director: Daniel Dociu Client: ArenaNet Guild Wars 2 Title: The Commoners' Market Medium: Digital



**Anthony Francisco**

Client: Übermonster Productions, Inc. Title: Tikbalang Medium: Digital





**Kirsten Zirngibl**

*Title: Electropium Den Size: 16"x9" Medium: Digital*



**Alessandro "Talexi" Taini**

*Client: Namco Bandai Games Title: Trip Room - Enslaved Size: 11"x7" Medium: Photoshop*





### Izzy

Art Director: Jeremy Jarvis Client: Wizards of the Coast Title: Duels of the Planeswalkers: Garruk & Liliana Medium: Digital



### Kekai Kotaki

Art Director: Daniel Dociu Client: ArenaNet Title: Thief Strike Size: 19"x13" Medium: Digital





**Te Hu**

*Title: Voyage Medium: Digital*





**Moonbot Studios Art Dept.**

*Art Director:* William Joyce & Brandon Oldenburg *Client:* Moonbot Studios *Title:* Morris Enters the Library *Medium:* Digital over CGI miniature



**Richard Smitheman**

*Title:* Morning Practice *Size:* 10"x5" *Medium:* Digital





**Georgi Simeonov**

Art Director: Olivier Leonardi Client: Bethesda Softworks Title: Brink—Reactor Ventilation Shafts Medium: Digital



**Sam Brown**

Art Director: Coro Client: Massive Black Title: Space Station 05 Medium: Photoshop/Sketchup





**L.D. Austin**

*Art Director: Oliver Leonard Client: Bethesda Softworks  
Title: Brink – The Geezer Medium: Digital*



**Thomas Scholes**

*Art Director: Daniel Dociu Client: ArenaNet Guild Wars 2  
Title: Risencave Medium: Digital*



**Craig Sellars**

*Title: Eggs and Toast Size: 11.5"x6" Medium: 2D digital*





**Brian Thompson & Hamzah Kasom Osman**

Art Director: Brian Thompson Client: Big Fish Games Title: The Dragon: Act 1 [from Drawn: Dark Flight] Size: 17"x12" Medium: Photoshop



**Hethe Srodawa**

Title: The Prime Minister's Witch Medium: Digital





**Richard Smitheman**

*Title: Marwa Size: 10"x5.4" Medium: Digital*



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**Slawomir Maniak**

*Art Director: Derek Herring Client: Sony Online Entertainment Title: Legends of Norrath: Mindreaver Hulk Medium: Photoshop*





**Daniel Dociu**

*Client:* ArenaNet Guild Wars 2 *Title:* Lead Zeppelins *Size:* 19"x13" *Medium:* Digital



**Vincent Proce**

*Art Director:* Chip Sineni *Client:* Phosphore Games *Title:* Body Parts *Medium:* Pencil/digital





**David Stevenson**

*Art Director:* Jeff Haynie *Designer:* Adrian Woods *Client:* Big Fish Games *Title:* Secret Cellar [from MCF: 13th Skull] *Medium:* Digital



**Daniel Ljunggren**

*Art Director:* Stefan Ljungqvist *Client:* Avalanche Studios *Title:* Dark Future *Medium:* Digital





**R.K. POST**

Art Director: Jeff Haynie Designer: Adrian Woods Client: Big Fish Games Title: Phineas Crown [from MCF: 13th Skull] Medium: Pencil/digital





**David Meng**

Photographer: Steve Unwin Title: Giant Fisherman Size: 24" tall Medium: Resin

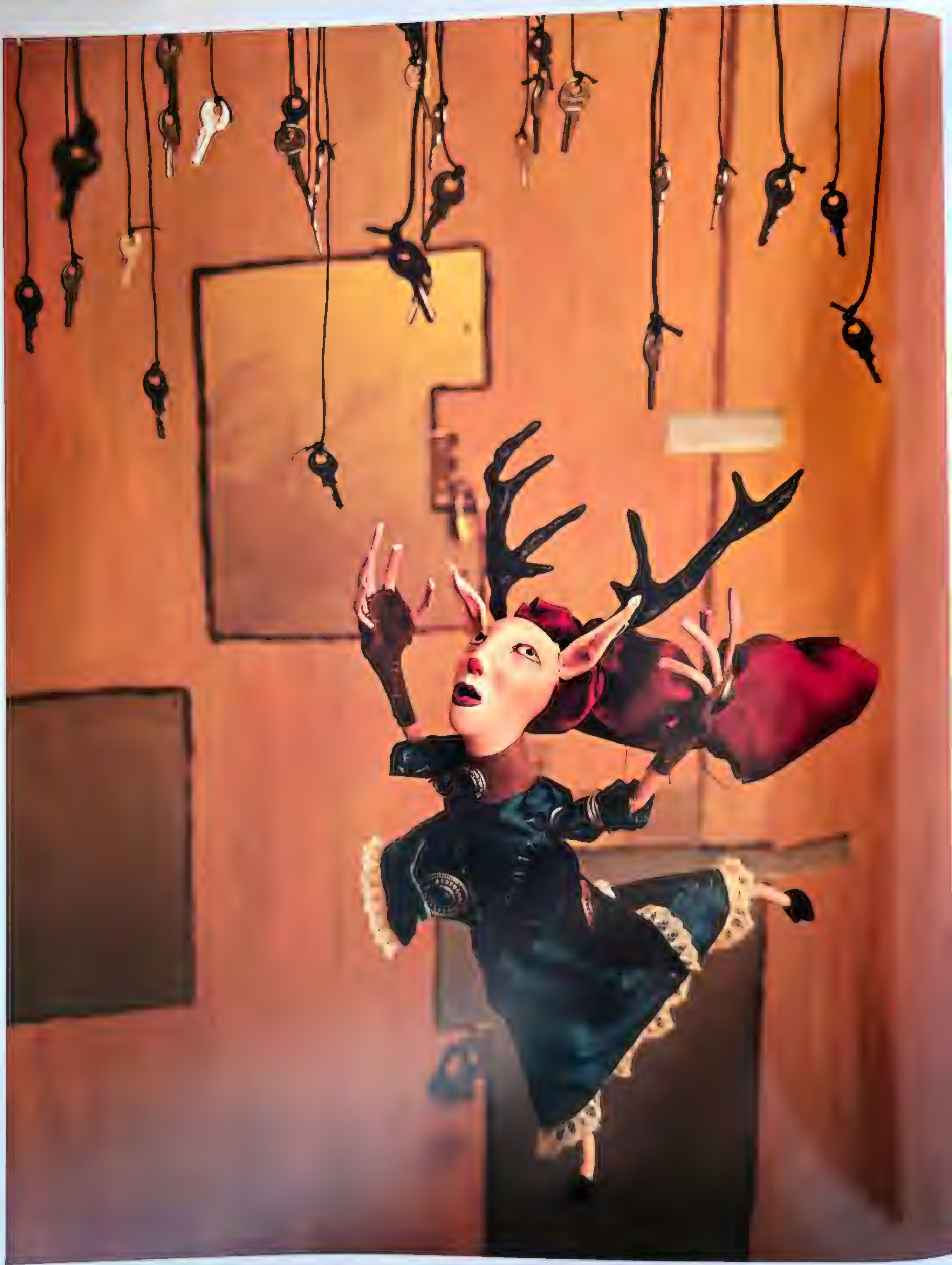




Akihito

Photographer: Tomoko Title: Wind Messenger Size: 26"Hx16"Wx10"D Medium: Resin





illworx

Title: Elusive Solutions Medium: Mixed





**Frans Tedja Kusuma & Wei Ku Sung**  
*Title: Dorothy and Toto of Oz Size: 14"x10" Medium: Mixed*





**Jesse Gee**

*Title:* Bipedal Injection Unit *Size:* 20"x8"x10" *Medium:* Mixed found objects



**Bruce D. Mitchell**

*Photographer:* Lola Mitchell *Title:* Poseidon  
*Size:* 32Hx23Wx28Dcm *Medium:* Epoxy clay/leather



**James Shoop**

*Art Director:* Bryon Webster *Designer:* Tony Daniels *Painter:* Kim Murphy  
*Client:* DC Direct *Title:* Batman B&W *Size:* 9"x6.5"x3.5" *Medium:* Resin



**Sym 7**

*Designer:* Lynn Yoshi/Sym 7 *Client:* Symbiosis Studio  
*Title:* The Plague Queen *Medium:* Mixed





**Bruce D. Mitchell**

*Photographer:* Lola Mitchell *Title:* Aries *Size:* 38Hx43Wx36Dcm *Medium:* Leather & ram horn





**Michael Defeo**

*Art Diretor:* Michael Knapp *Designer:* Peter de Sève *Client:* Blue Sky Studios *Title:* Rudy [Ice Age 3] *Size:* 28"x12"x10" *Medium:* Resin



**Thomas S. Kuebler**

*Title:* The Monkey & the Organ Grinder *Size:* Life size *Medium:* Silicone/mixed





**Michael Defeo**

*Art Director:* Michael Defeo *Client:* MDSD *Title:* Helix *Size:* 18"x18"x9" *Medium:* Resin/gold leaf/mixed



**Javier Diaz**

*Photographer:* Ana Milena Diaz *Title:* Hunter Goblin  
*Size:* 21x22cm *Medium:* Super Sculpey



**Tim Bruckner**

*Art Director:* Tim Bruckner/Georg Brewer *Client:* DC Direct  
*Title:* DC Dynamics: The Joker *Size:* 11.75"H *Medium:* Painted resin





**Julie Mansergh**

*Designer:* Faeries In the Attic (FITA) *Client:* Private collection *Title:* Mermaid Rescue *Size:* 10.5"H *Medium:* Polymer clay





**Deak Ferrand**

*Client:* Hatch Productions *Title:* Guardian Helmet  
*Size:* 14"H *Medium:* Plastic



**David Meng**

*Photographer:* Steve Unwin *Title:* Amphibiana *Size:* 14"H *Medium:* Resin



**Julie Mansergh**

*Designer:* Faeries In the Attic (FITA) *Client:* Private collection *Title:* Pond Mermaid *Size:* 9" *Medium:* Polymer clay





**Jonathan Matthews**

Art Director: Jim Fletcher Art Director: Jonathan Matthews/Jim Fletcher  
 Client: DC Direct Title: Deula Dent Size: 9"H Medium: Painted resin

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**Jeremy Pelletier**

Client: Amok Productions, Inc. Title: Trainer of the Hounds  
 Size: 9"Hx9"Lx5"W Medium: Polymer clay



**Benoit Polveche & Chrisine Pocis**

Title: To Infinity and Beyond Size: 60cm Medium: Blacksmith steel





**Mike Rivamonte**

*Title: Scout Size: 27"H Medium: Collected objects*





**Lawrence Northey**

*Title: Wasabe Malisada: The Treasure of Chantecler Eldorado    Size: 25"Hx40"W    Medium: Mixed*



**Cassia Harries**

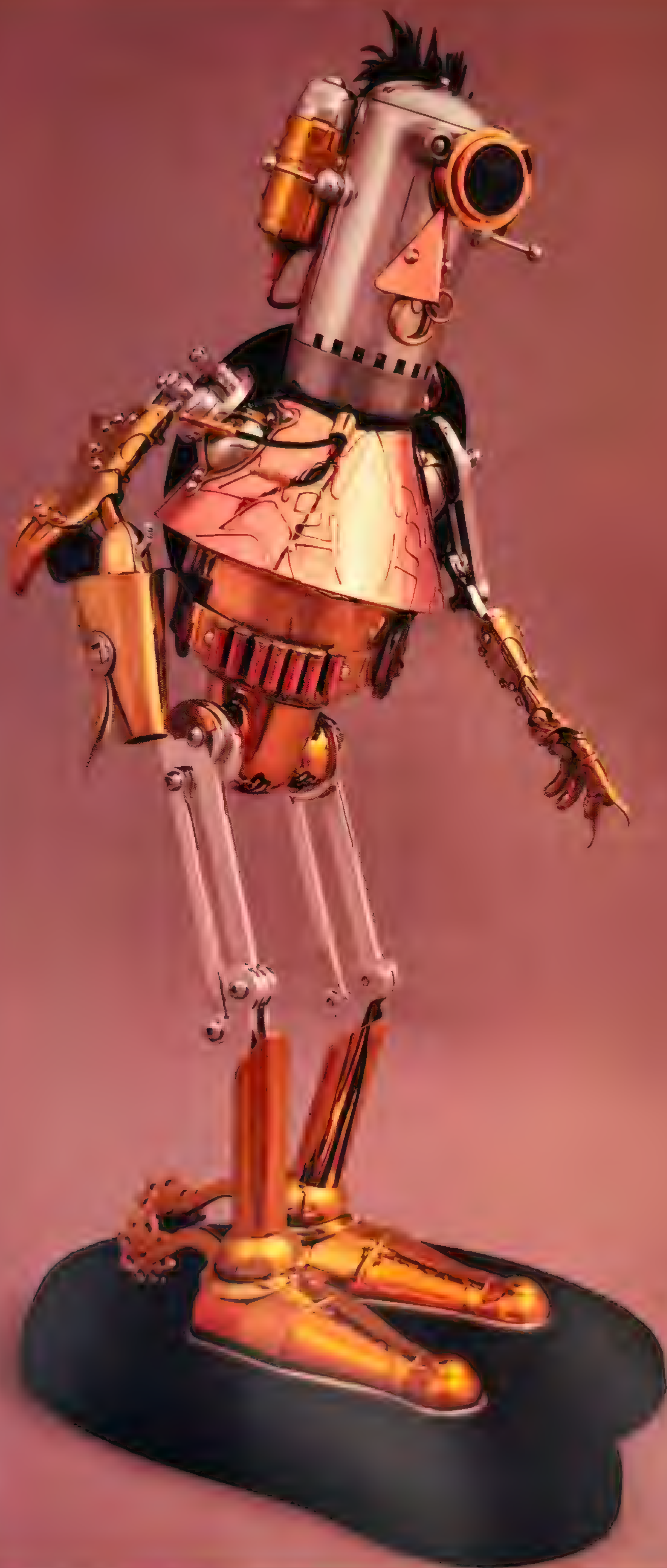
*Photographer: Sean Kraft    Title: Steampunk Willie    Size: 5.5"Hx6"W  
Medium: Super Sculpey, munny, acrylic paint*



**Levi Fitch**

*Photographer: Brent Jones    Title: Chiron  
Size: 21"Hx12"Wx8"W    Medium: Oil-based clay*





**Lawrence Northey**

Title: Deadeye Dick: The Treasure of Chantecler Eldorado Size 32"Hx19"W Medium: Metal & glass





**Thomas S. Kuebler**

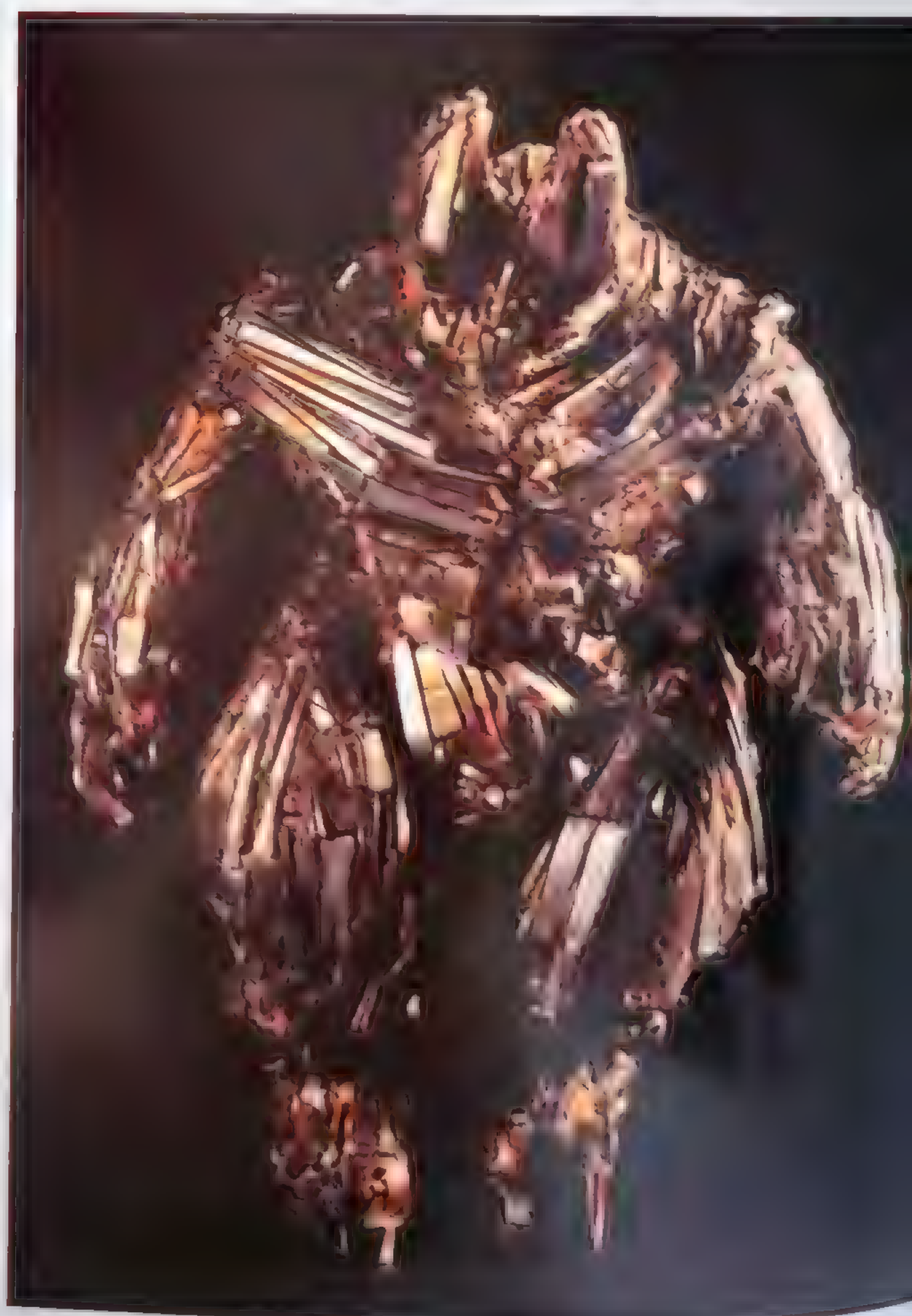
*Title: Baba Yaga*

*Size: Life size Medium: Silicone/mixed*



**Tim Baker**

*Title: Second Book of the Arcane Size: 9.5"x12" Medium: Mixed media*



**Cameron Shojaei**

*Photographer: Adam Ferriss Title: Little Demon Imwijina*

*Size: 10"H Medium: Fork tines & hot glue*





**Gil Bruvel**

*Title: Dichotomy   Size: 28.75"x16.5"x14.5   Medium: Cupro nickel*





**Virginie Ropars**

*Client:* Centre de l'imaginaire Arthurien, France

*Title:* Larva *Size:* 65cm *Medium:* Mixed



**Colin Christian**

*Title:* Fuck You! *Size:* 9'H *Medium:* Silicone & fiberglass



**leewiART**

*Art Director:* Ding Ding/Hugues Martel *Designer:* Android Jones

*Client:* Wild Animals Cultural Project Fund *Title:* Share One Planet

*Size:* 55Hx57Wx47Dcm *Medium:* Polystone

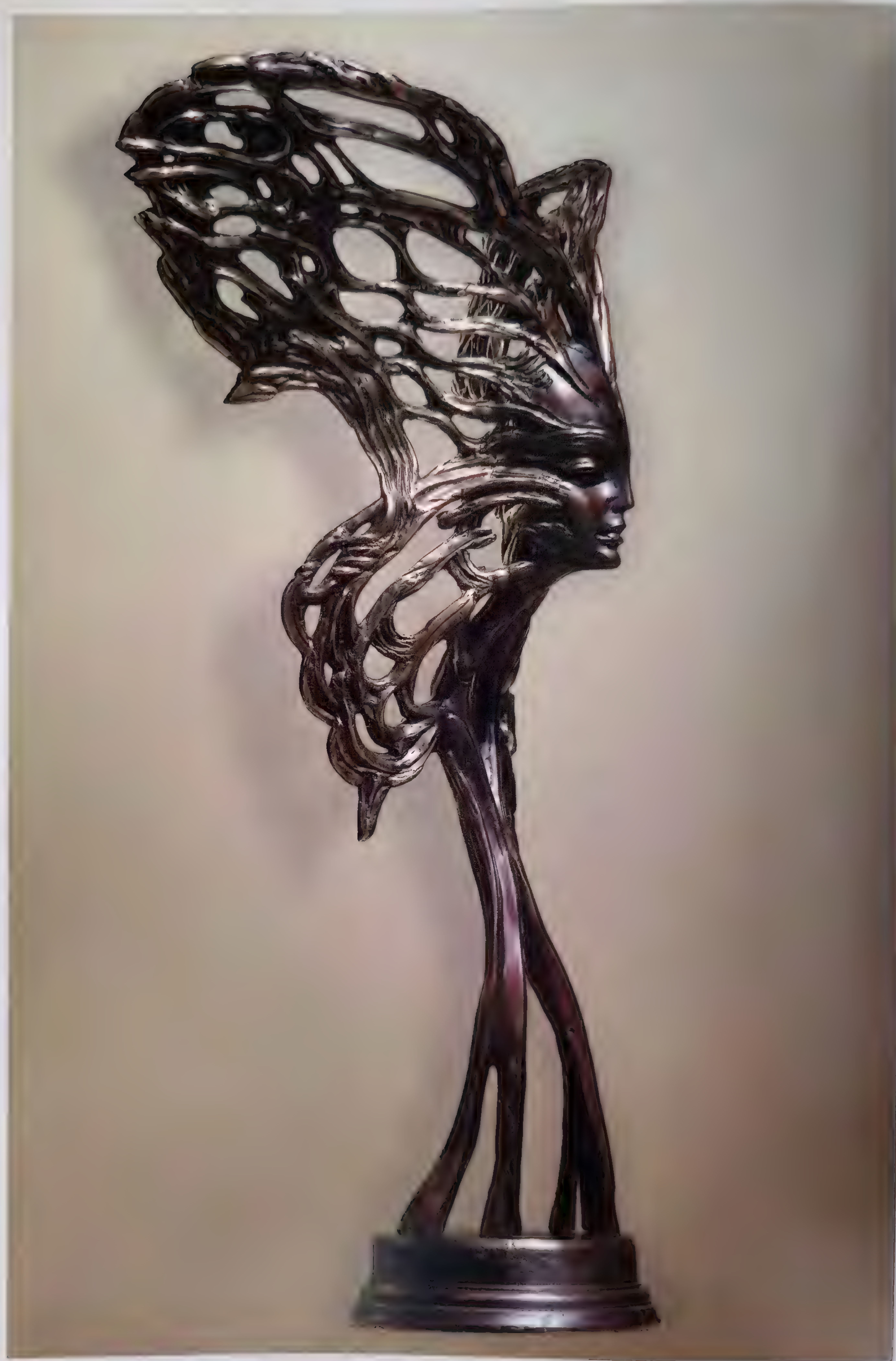




**Tony Cipriano**

Art Director: Seth Rinaldi Designer: David Igo Photographer: Ginny Gurman Painter: Kat Sapene Client: Sideshow Collectibles  
Title: Vampirella Comiquette Size: 18"H Medium: Mixed





**Igor Grechanyk**

*Title: Night Flight Size: 77Hcm Medium: Bronze*





**James Shoop**

*Client:* Shoop Sculptural Design, Inc.

*Title:* Warm Azure *Size:* 17"Hx7"Dx7"W *Medium:* Resin



**Igor Grechanyk**

*Title:* Journey of Soul Violette *Size:* 100Hcm *Medium:* Bronze



**Jamie Brick**

*Client:* In a Heartbeat Gallery *Title:* Venus  
*Size:* 37"x22"x18" *Medium:* Wood/resin/acrylic





**Virginie Ropars**

*Title: Acanthophis I, Black Adders Sene Size: 60cm Medium: Mixed*

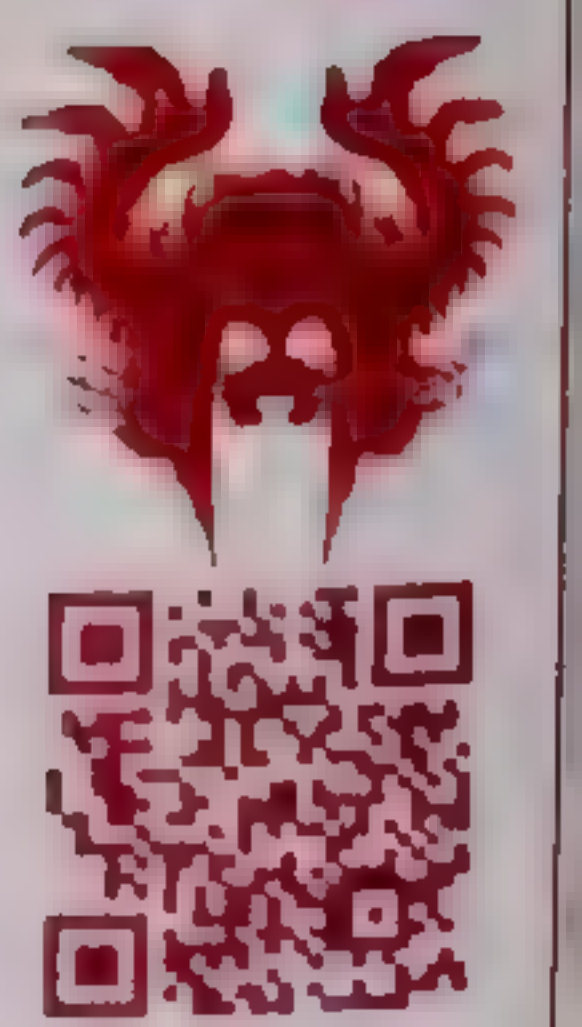




**Vincent Villafranca**

*Client:* Villafranca Sculpture *Title:* The Dogs of War *Size:* 30"x24"x14" *Medium:* Bronze





**Android Jones**

Art Director: Leta Liu Client: leewiART Title: Share One Planet Medium: Corel Painter

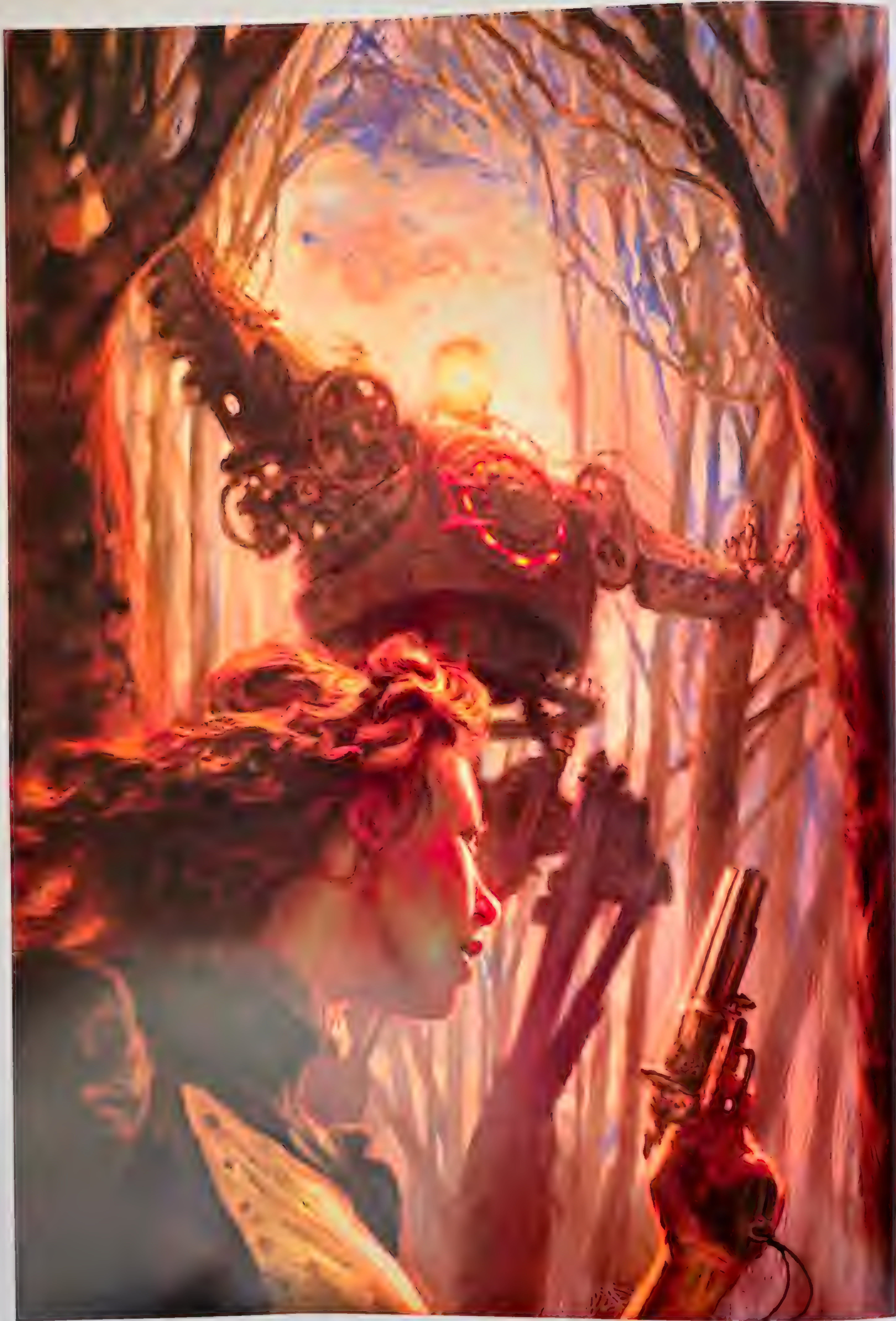




**Brom**

Art Director: Amber Racy Client: Realms of Fantasy Title: Red Wing Medium: Oil on board





**Jon Foster**

Art Director: Irene Gallo Client: Tor.com Title: DreadNought Revisted Medium: Digital





**Jon Foster**

Art Director: Irene Gallo Client: Tor.com Title: DreadNought Medium: Digital





**Tyler Jacobson**

*Art Director:* Jon Schindehette *Client:* Wizards of the Coast *Title:* Dungeon #185 [cover]  
*Size:* 22"x22" *Medium:* Digital



**Tyler Jacobson**

*Art Director:* Jon Schindehette *Client:* Wizards of the Coast *Medium:* Digital



**Peter Oedekoven**

*Client:* ImagineFX *Title:* The Ark *Medium:* Photoshop

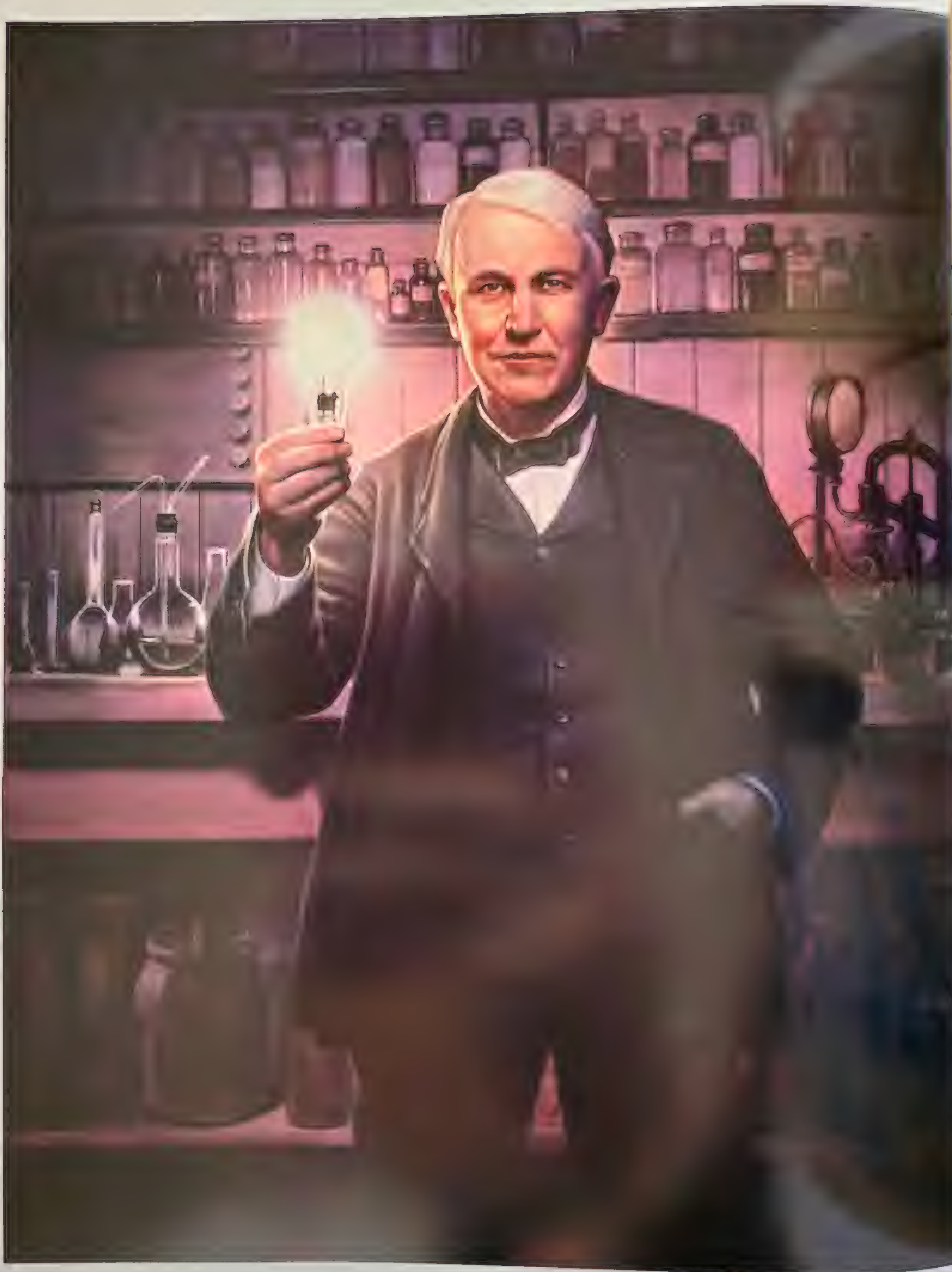




**Ruth Sanderson**

*Client:* Realms of Fantasy   *Title:* The Swan Troika   *Size:* 24"x36"   *Medium:* Oil on panel





**Tim O'Brien**

*Art Director:* D.W. Pine *Client:* Time Magazine *Title:* Thomas Edison [cover] *Size:* 10"x14" *Medium:* Oil/mixed on panel





**James Gurney**

Art Director: Donna Miller Client: National Wildlife Federation Title: Tylosaurus Size: 14"x18" Medium: Oil





**Chris Buzelli**

Art Director: Laura Zavetz Client: Financial Advisor Magazine  
Title: Thawing Out Size: 15"x20" Medium: Oil on board



**Burton Gray**

Title: Kelley! Size: 24"x36" Medium: Digital



**David Palumbo**

Art Director: Doug Cohen Client: Realms of Fantasy  
Title: Is Your Soul for Sale Size: 12"x16" Medium: Oil



**Jeremy Enecio**

Art Director: Cody Tilson Client: Playboy Title: Joanna Silvestri Medium: Digital





**Peter de Sève**

Art director: Françoise Mouly Client: The New Yorker Title: Life in a Fishbowl Size: 11"x15" Medium: Watercolor/ink





**Victo Ngai**

Art Director: SooJin Buzelli Client: Asset International Title: Metropolitan Hunting Season Size: 17"x10" Medium: Mixed



**Nate Van Dyke**

Art Director: Evan Pricco Client: Juxtapoz Magazine Title: Upper Palyground Size: 24"x15.5" Medium: Ink/digital color





**Christopher Moeller**

*Art director:* Jeremy Jarvis *Client:* Wizards of the Coast *Title:* Vampire's Bite *Size:* 12"x10" *Medium:* Acrylic





**Bruce Jensen**

Art Director: Robert Corujo Client: 60 Minutes Title: Spider-Man Size: 15"x10" Medium: Digital



**Brynn Metheney**

Art director: Ian Dean Client: ImagineFX Title: Elegant Hunters Size: 14"x9" Medium: Photoshop CS3





**Edward Kinsella**

Art director: Joannah Ralston Client: Milken Institute Review Title: Zombie Economics Size: 10.75"x15.25" Medium: Ink/gouache





**João Ruas**

Art Director: Alyson Waller Client: The London Times Title: Monsters  
Size: 10.6"x8.7" Medium: Graphite, watercolor, gouache, digital



**Alessandro "Talexi" Taini**

Client: Namco Bandai Games  
Title: Trip—Enslaved Medium: Photoshop



**Yuta Onoda**

Art director: Alice Cho Client: Wired Magazine  
Title: Revelation Size: 10"x17" Medium: Mixed



**John Hendrix**

Art director: Michael Schnaidt Client: Entertainment Weekly  
Title: Uncharted 2 Size: 8"x10" Medium: Ink/acrylic





**Robert Carter**

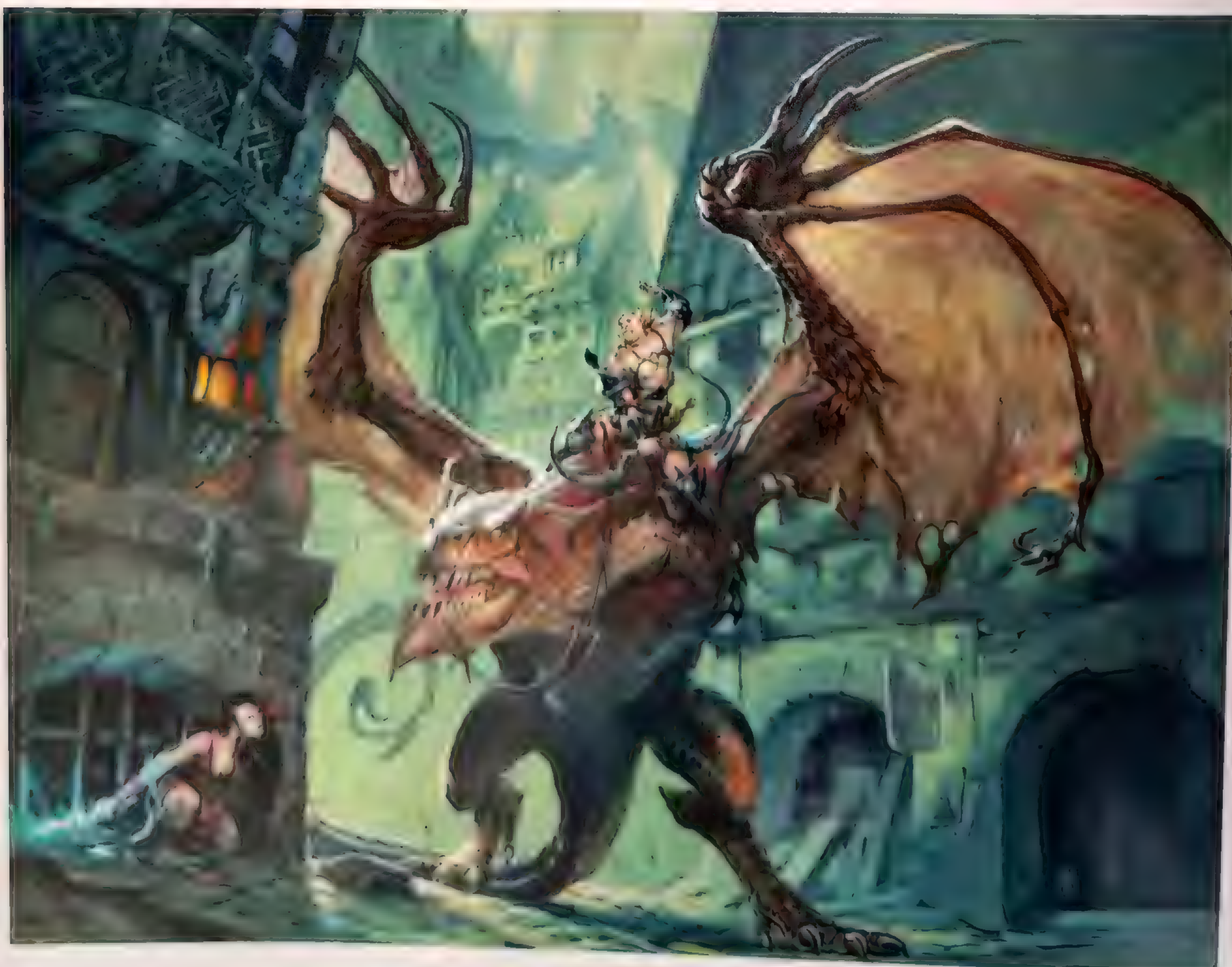
Art director: Tim Kelly Client: Northshore Magazine Title: Sgt. Shakespeare Size: 13.75"x20" Medium: Oil





**Michael Whelan**

*Art Director:* Irene Gallo *Client:* Tor.com *Title:* The Way of Kings *Size:* 40"x24" *Medium:* Acrylic on panel



**Jesper Ejsing**

*Art Director:* Jon Schindehette *Client:* Wizards of the Coast *Title:* Dungeon #389 [cover] *Size:* 11"x11"





**Gregory Manchess**

Art Director: Irene Gallo Client: Tor.com Title: Clockwork Fairies Size: 18"x20" Medium: Oil on linen





detail

**Richard Anderson**

Art Director: Daniel Dociu Client: ArenaNet Title: Knight March Size: 19"x12" Medium: Digital





Donato Giancola

Title: Mind Machine Size: 24"x18" Medium: Oil on panel

detail





**Rick Berry**

*Client:* A.R.T. Productions: Cabaret starring Amanda Palmer *Title:* To Absent Friends *Size:* 24"x48" *Medium:* Oil on panel





**Sam Weber**

*Art Director:* Jim Burke *Client:* Dellas Graphics *Title:* Oryx *Medium:* Acrylic/digital





**Nigel Quarless**

*Client:* Mixed Bag Mythography *Title:* Mixed Bag Mythography II *Size:* 12.5"x7.8" *Medium:* Graphite/digital



**Igor Kieryluk**

*Art Director:* Jeremy Jarvis *Client:* Wizards of the Coast *Title:* Sangromancer *Medium:* Digital





**Dan Dos Santos**

*Art Director:* Irene Gallo *Client:* Tor.com *Title:* The Fires of Heaven *Medium:* Oil on board





**Brian Despain**

Title: No Man Size: 30"x40" Medium: Oil on wood panel



**Jason Chalker**

Title: Forbidden Love Size: 10"x15" Medium: Acrylic/digital type



**Bill Carman**

Client: Microvisions Title: Gondola Security Size: 5"x7" Medium: Acrylic



**Mark A. Nelson**

Client: Grazing Dinosaur Press Title: TT: Circle of Life  
Size: 10.5"x14.5" Medium: Colored pencil on toned paper





Andrew Bawidamann

Client: [www.bawidamann.com](http://www.bawidamann.com) Title: Zero G Girl Size: 18"x24" Medium: Digital





**Aleksi Briclot**

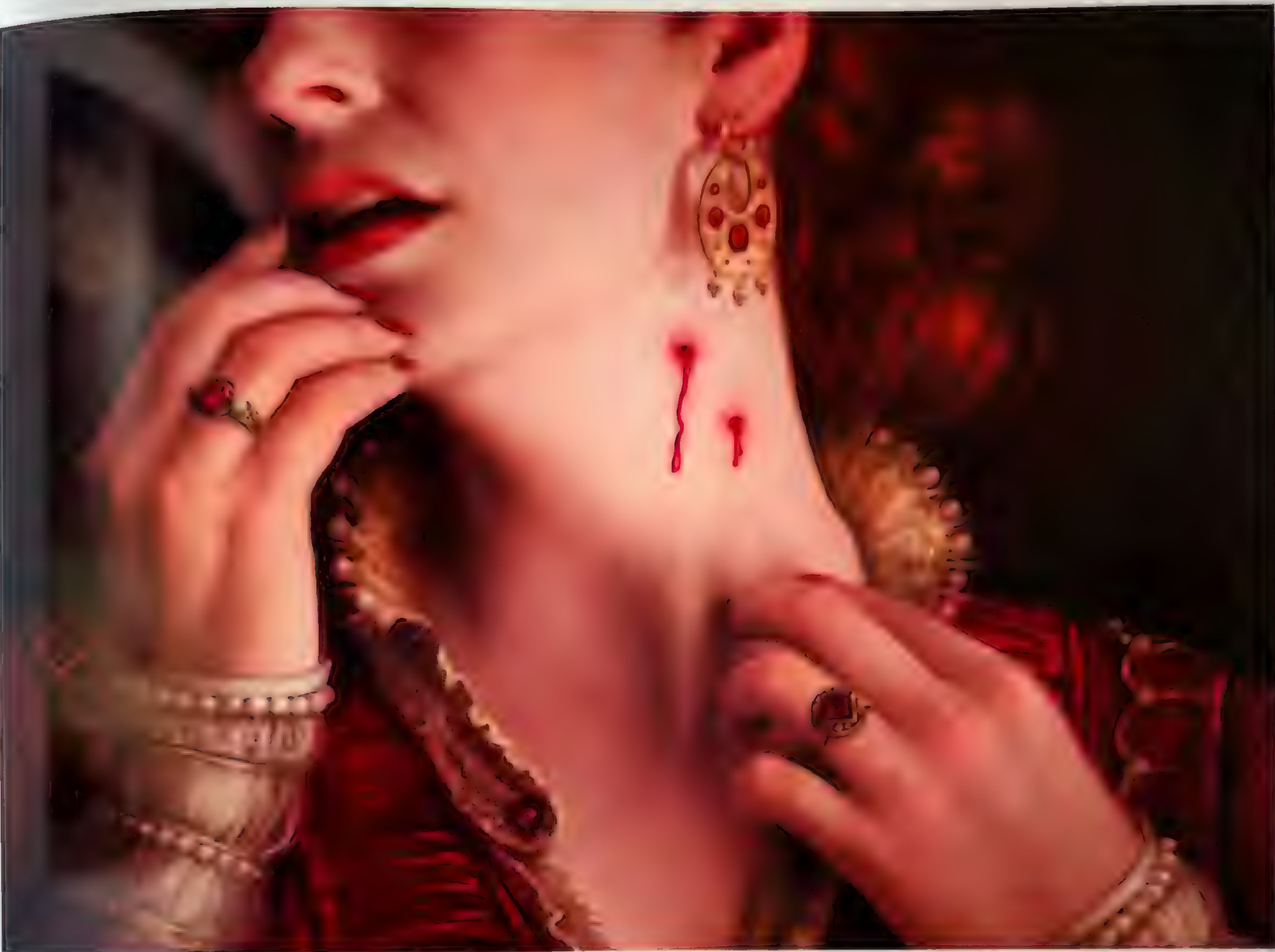
*Art Director:* Jeremy Jarvis *Client:* Wizards of the Coast *Title:* Aegis Angel *Medium:* Digital



**R. Ward Shipman**

*Title:* Copper Dawn *Size:* 34"x22" *Medium:* Photography/digital





**Howard Lyon**

*Art Director:* Jeremy Jarvis *Client:* Wizards of the Coast *Title:* Taste the Pain *Size:* 14"x10.2" *Medium:* Digital



**Tracy Sabin**

*Client:* Seafarer Baking Company *Title:* Sugar Plum *Size:* 12"x7.5" *Medium:* Digital





**Gil Bruvel**

*Title: Road Trip #9: The Rally Size: 24"x24" Medium: Oil on board*



**Rick Berry**

*Title: Serafs Size: 24"x48" Medium: Oil on panel*



**Derek Stenning**

*Client: Born in Concrete Title: A.R.A.R.I.T.A Size: 23"x13" Medium: Mixed*





**Sho Murase**

*Title: Pink Size: 18"x25" Medium: Graphite/digital color*





**Chris Beatrice**

*Title: The White Bear Size: 11"x13.5" Medium: Digital*





**Paul Bonner**

*Art Director:* Theo Bergquist *Client:* Riotminds *Title:* Jarntunga *Size:* 35x49cm *Medium:* Watercolor





**Wayne Reynolds**

*Art Director: Jeremy Jarvis Client: Wizards of the Coast  
Title: Feed the Machine Medium: Acrylic*



**William Stout**

*Art Director: Arnie Fenner Client: Andrews McMeel Publishing  
Title: Pumpkin Brains Medium: Oil on board*



**David Ho**

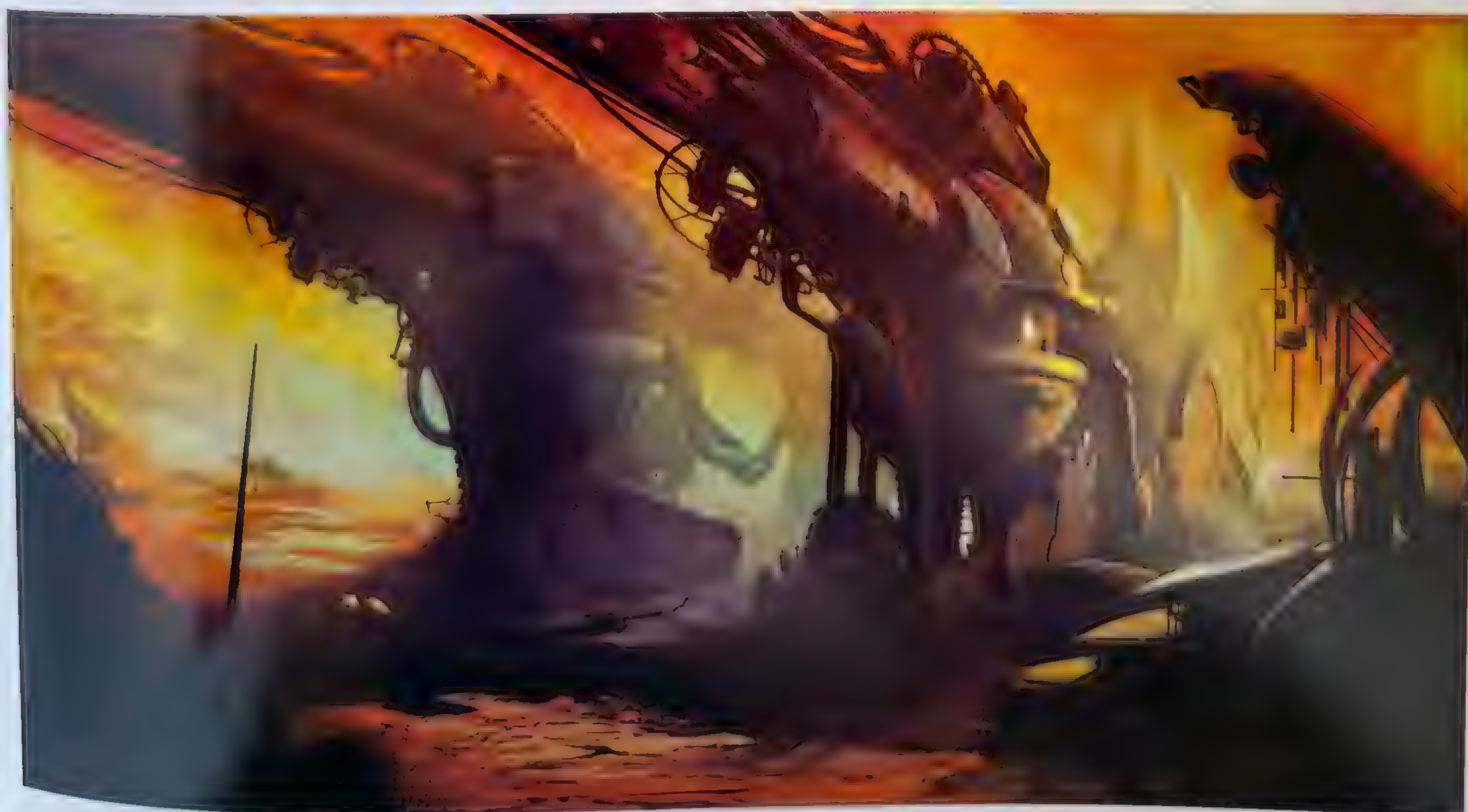
*Client: Pop Gallery Sante Fe Title: Where Sparrows Run to Hide Size: 30"x24" Medium: Mixed*





**Michael C. Hayes**

*Art Director:* Jeremy Jarvis *Client:* Wizards of the Coast *Title:* Distress *Size:* 18"x13" *Medium:* Oil on paper on board



**Jason Stokes**

*Client:* Future Poly *Title:* Desert Bridge *Size:* 16"x9" *Medium:* Photoshop





**Dan L. Henderson**

Title: SAP Size: 20"x26" Medium: Chacoal on paper



**David Crust**

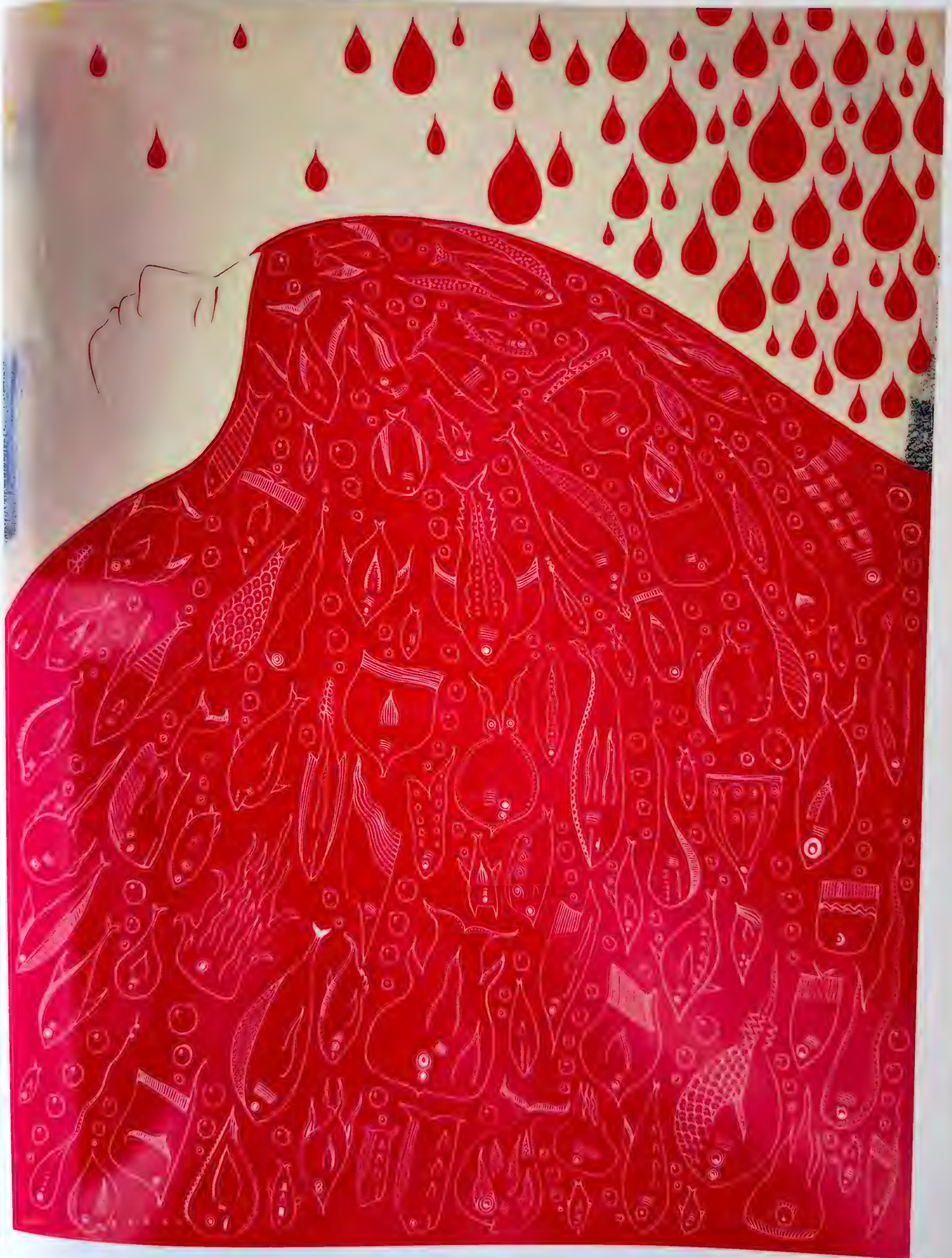
Client: Crustdesign Title: Sushi Size: 12"x18" Medium: Ink/digital



**Aaron Jasinski**

Client: Screaming Sky Gallery Title: Maneater Size: 30"x24" Medium: Acrylic on wood





**Scott Bakal**

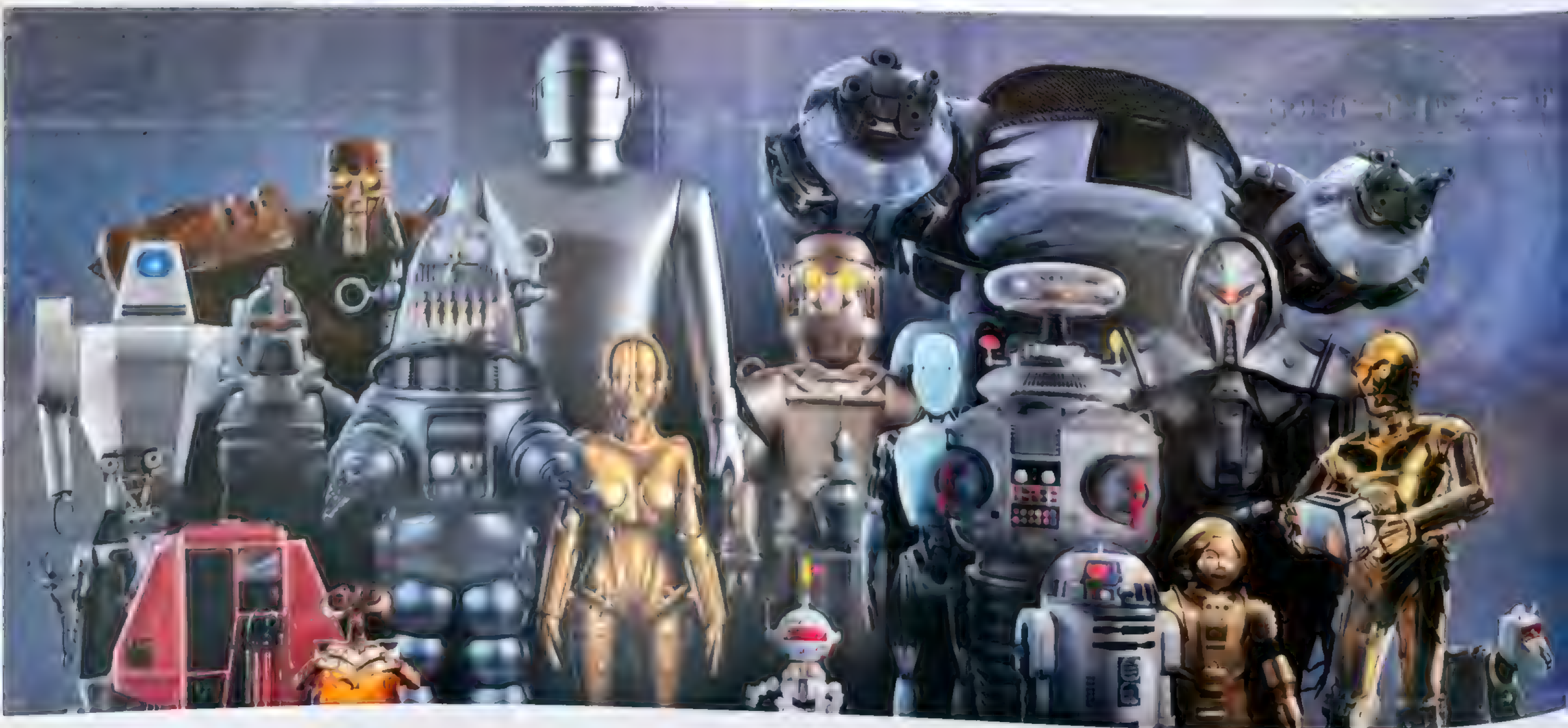
Art Director: Stephen Gardner Client: Society of Illustrators Title: Red Fish Size: 18"x24" Medium: Acrylic/ink





**David Delamare**

Art Director: Wendy Ice Client: Bad Monkey Productions Title: The Levitation Size: 40"x30" Medium: Oil on canvas



**Tim W. Kuzniar**

Title: Toasters Size: 16"x8" Medium: Digital





**Scott Gustafson**

Art Director: Tammy Severe Client: Ed-Comm, LLC/National Geographic Title: Woodland Santas Size: 28"x20" Medium: Oil



**Chris Buzelli**

Art Director: Lar Buri Client: DDB Berlin Title: The Tale of Clumsy Atomic Size: 26"x16" Medium: Oil on board





**Brian Despain**

*Title: The Deference Engine   Size: 30"x40"   Medium: Oil on wood panel*





**Steven Belledin**

*Art Director: Jeremy Jarvis   Client: Wizards of the Coast   Title: Surrender   Size: 16"x20"   Medium: Oil*





**Eric Joyner**

*Client:* Sanrio *Title:* Hello Topiary *Size:* 40"x28" *Medium:* Oil on panel



**Andrew Mitchell**

*Client:* Black & White & Red All Over 2010 Calendar *Title:* Lost in Manhattan *Size:* 7"x5.5" *Medium:* Ink/watercolor





**David Delamare**

Art Director: Wendy Ice Client: Bad Monkey Productions Title: The Spinning Web Size: 40"x30" Medium: Oil on canvas



**Scott Brundage**

Art Director: Irene Gallo Title: Tor.com Title: Ada Lovelace Day Medium: Watercolor









**Chris Gall**

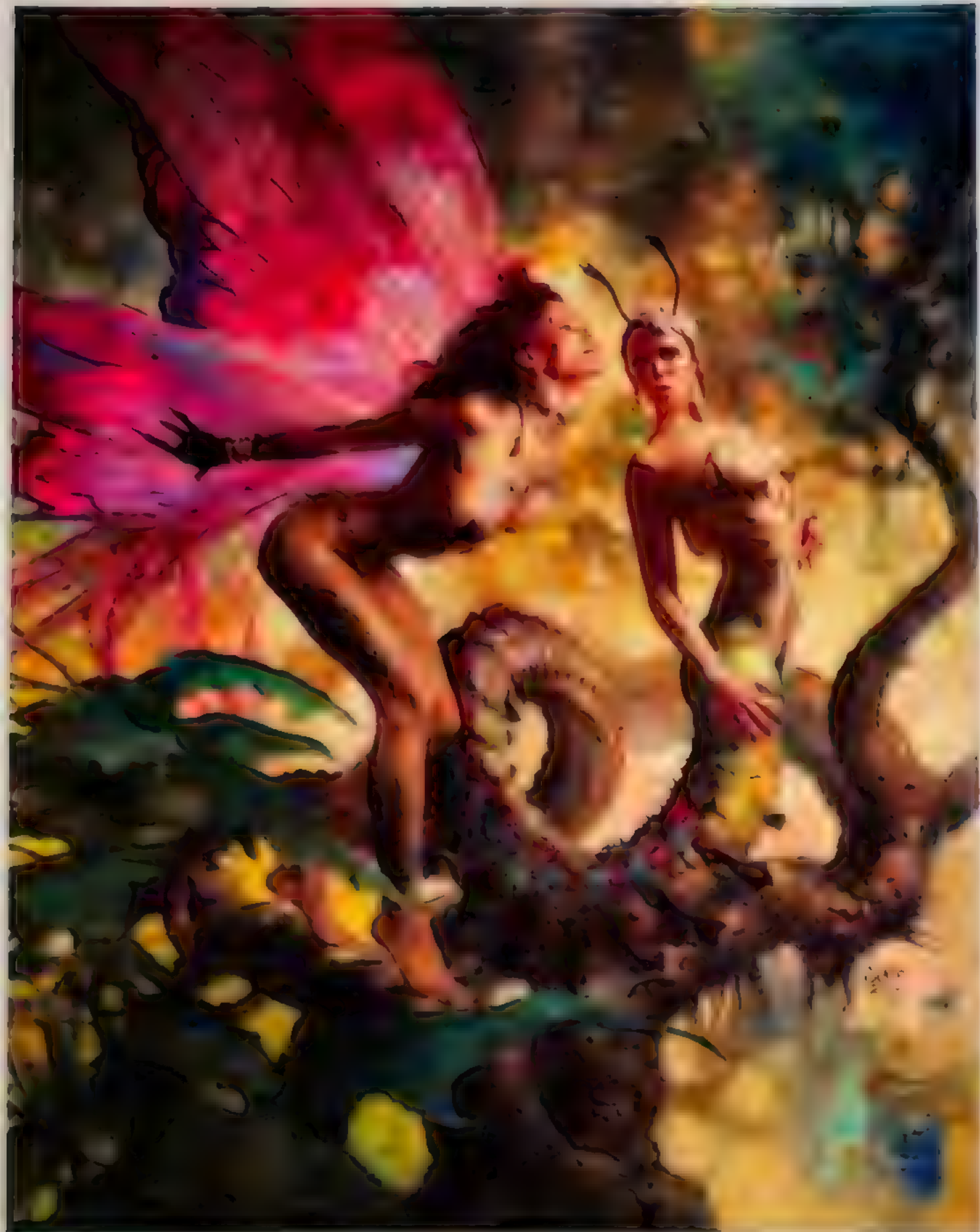
Client: Kids Need To Read Calendar Title: Velocitractor Size: 12"x9" Medium: Scratchboard/digital color



**Peter Diamond**

Art Director: Michael Gray Kimber Client: Michael Gray Kimber Title: Treading Water Size: 14.5"x11.5" Medium: Ink/digital





**Julie Bell**

Client: Warner Bros. Publishing Title: Transformer  
Size: 14"x21" Medium: Oil on masonite



**Frank Cho**

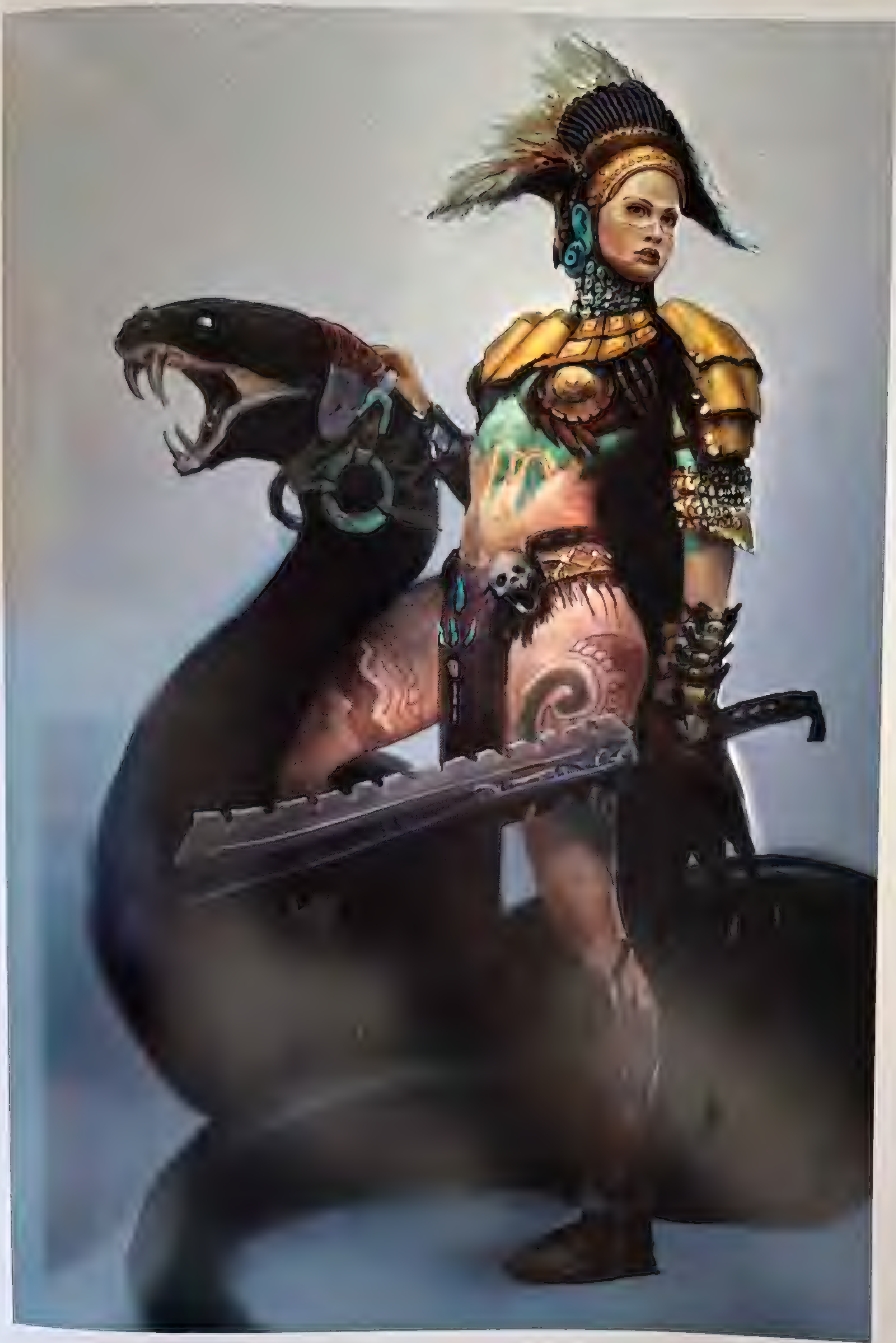
Colorist: Brandon Peterson Title: Queen's Bath  
Size: 14"x21" Medium: Ballpoint pen/digital color



**Terese Nielsen**

Art Director: Jeremy ... Client: Wizards of the Coast Title: Basandra, Battle Seraph Medium: Mixed





**Anthony Francisco**

*Title: ER: Snake Princess Medium: Digital*









**Aleksi Briclot**

Art Director: Jeremy Jarvis Client: Wizards of the Coast Title: Primordial Hydra Medium: Digital



**Jerry Lofaro**

Client: The Mountain Title: Against the Wall Medium: Digital



**Konatsu**

Art Director: Mark Nagata Client: Max Toy Co. Size: 15"x20" Medium: Ink





**Michael Komark**

*Art Director: Jeremy Jarvis Client: Wizards of the Coast Title: Elspeth Tírel Medium: Digital*





**Kazuhiko Sano**

Client: Lucasfilm Ltd.™ Title: Space Bitch Size: 24"x32" Medium: Acrylic





**Jeff Wack**

*Client:* Sensuous Muse Collection *Title:* Leda and the Swan *Size:* 16"x28" *Medium:* Digital





**Sho Murase**

Client: Artblocks for Ghana Title: "Yeey, going back home" Size: 10"x10" Medium: Mixed



**Jeff Wack**

Title: The Moon Size: 16"x28" Medium: Digital



**Howard Lyon**

Art Director: Jeremy Jarvis Client: Wizards of the Coast Title: Guide of the Souls Size: 14"x10.2" Medium: Digital





**Andrew Olson**

Art Director: David Kubalak/Brad Crow Client: Robot Entertainment  
Title: The Last Unicorn Medium: Digital



**Lars Grant-West**

Client: Pat & Jeannie Wilshire Title: Pact of the Blind  
Size: 24"x36" Medium: Oil on canvas



**Patrick J. Jones**

Client: PJArtworks.com Title: The Lost World Size: 18.5"x25" Medium: Oil



**Richard Anderson**

Art Director: Daniel Dociu Client: ArenaNet  
Title: Minotaur Shadow Size: 12"x19" Medium: Digital

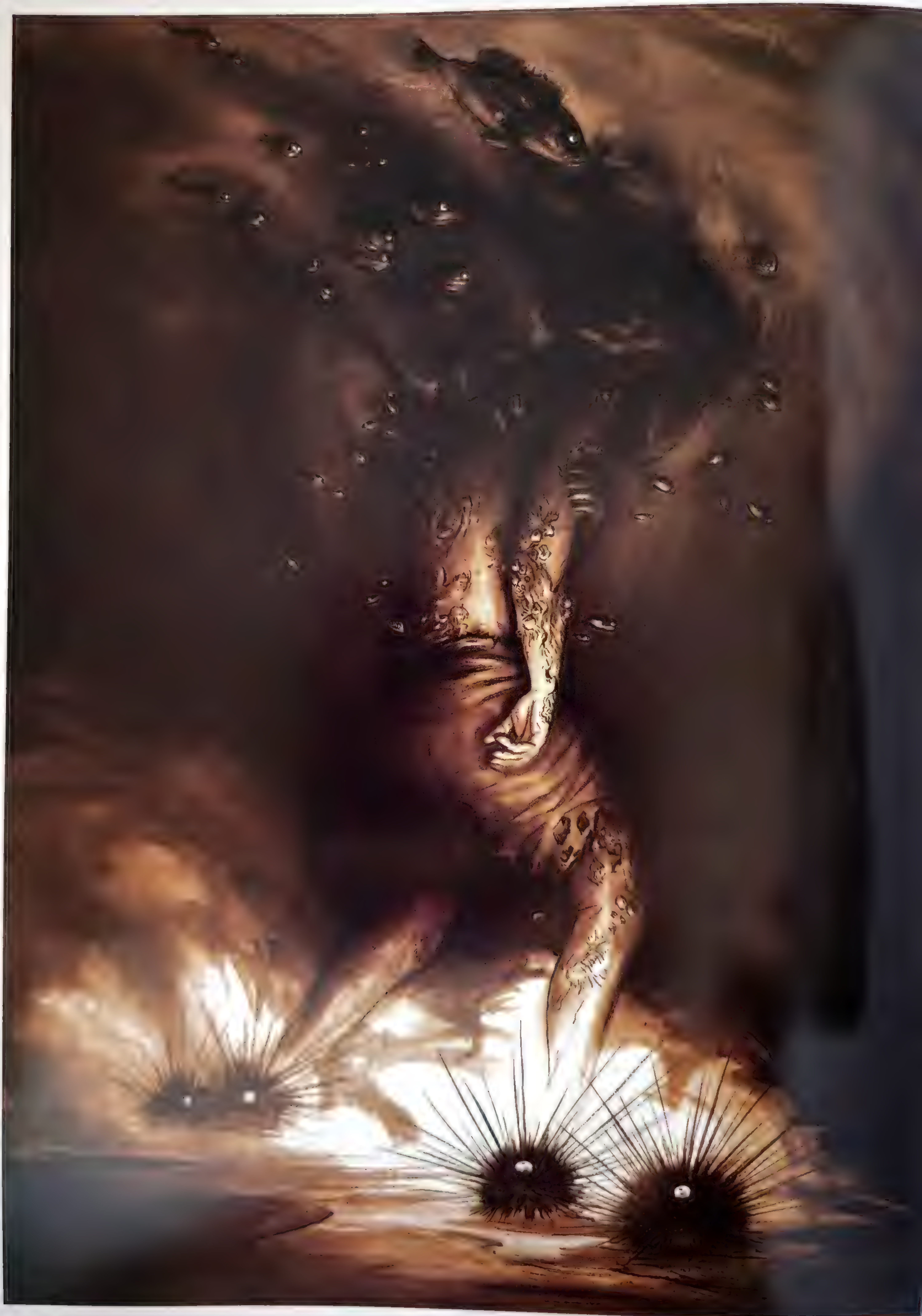




**Patrick J. Jones**

Client: PJArtworks.com Title: Valley of the Serpent Size: 18.5"x25" Medium: Oil





**Michael Manomivibul**  
*Title: Journey Medium: Sumi ink*





**Corinne Reid**

*Title: Wild Dog   Size: 12.5"x18"   Medium: Digital*





Legends of Wrath - op. art - Sony Online Entertainment. All Rights Reserved. David Wynn, Jr.

### John Stanko

Art Director: Derek Herring Client: Sony Online Entertainment  
Title: Luck of the Stars Size: 20"x30" Medium: Digital



### D. Alexander Gregory

Art Director: Jeremy Jarvis Client: Wizards of the Coast  
Title: Chandra, The Firebrand Medium: Digital



### Edward Binkley

Title: His Majesty's (2nd) Most Esteemed Royal-Pet Walker Size: 19"x15" Medium: Digital





**D. Alexander Gregory**

*Art Director:* Jeremy Jarvis   *Client:* Wizards of the Coast   *Title:* Jace, Memory Adept   *Medium:* Digital





**Derek Stenning**

*Client:* Born in Concrete *Title:* Dystopic *Size:* 24"x36" *Medium:* Mixed





**Jiema**

*Title: The Ladder   Size: 45x66cm   Medium: Digital*





**Rebecca Guay**

*Title: Pandora Size: 23"x30" Medium: Ink/pencil/mixed*



UNPUBLISHED / SILVER AWARD



**J.S. Rossbach**

*Title: White Heat Size: 29x39cm Medium: Watercolor*





**Scott Brundage**

*Title: Tigers Have Striped Skin, Not Just Striped Fur Size: 10.25"x10.25" Medium: Watercolor*





**Kei Acedera**

*Title: Cheshire Surprise Size: 18"x24" Medium: Gouache on paper*





**Scott Altmann**

Title: Hatch Size: 16"x20" Medium: Oil on panel



**Christopher Moeller**

Title: Diana Size: 30"x40" Medium: Acrylic



**Miran Kim**

Title: The Empress Size: 36"x36" Medium: Acrylic on canvas



**Marc Scheff**

Title: Me King Medium: Digital





**Barron Storey**

Art Director: Carl Wyckaert Client: Carl Wyckaert/Petits Papiers Title: Judgement Size: 14.5"x22.5" Medium: Mixed





**Jim Burns**

*Title: The Homuncularium Size: 32"x25" Medium: Acrylic on canvas*



**Allen Song**

*Title: Arrival Medium: Digital*





**Michael Phillippi**

*Client:* Sloth Productions LLC *Title:* Moving On *Size:* 11.5"x9" *Medium:* Digital



**Robin Chyo**

*Title:* The Slumbering Isles of Vastyr *Medium:* Digital





**Steven Tabbutt**

*Title: The Tower Size: 12.5"x16.8" Medium: Mixed*



**Kelley Hensing**

*Title: Time Killer Size: 18"x24" Medium: Oil on board*



**Jerome Podwil**

*Title: A Little Night Music Size: 25.5"x39" Medium: Oil*



**Mark Zug**

*Title: Argon Size: 24"x24" Medium: Oil on canvas*





**Jeremy Enecio**

*Title: Skin Deep Size: 16"x20" Medium: Acrylic/watercolor*





**Emerson Tung**

*Title: Robot Love Size: 18"x24" Medium: Oil on canvas*



**Kirk Reinert**

*Client: Animazing Gallery NYC: Hootch, Cooch, & Scootchin' Show*

*Title: The Devil's Music Size: 30"x40" Medium: Acrylic*



**Scott Bakal**

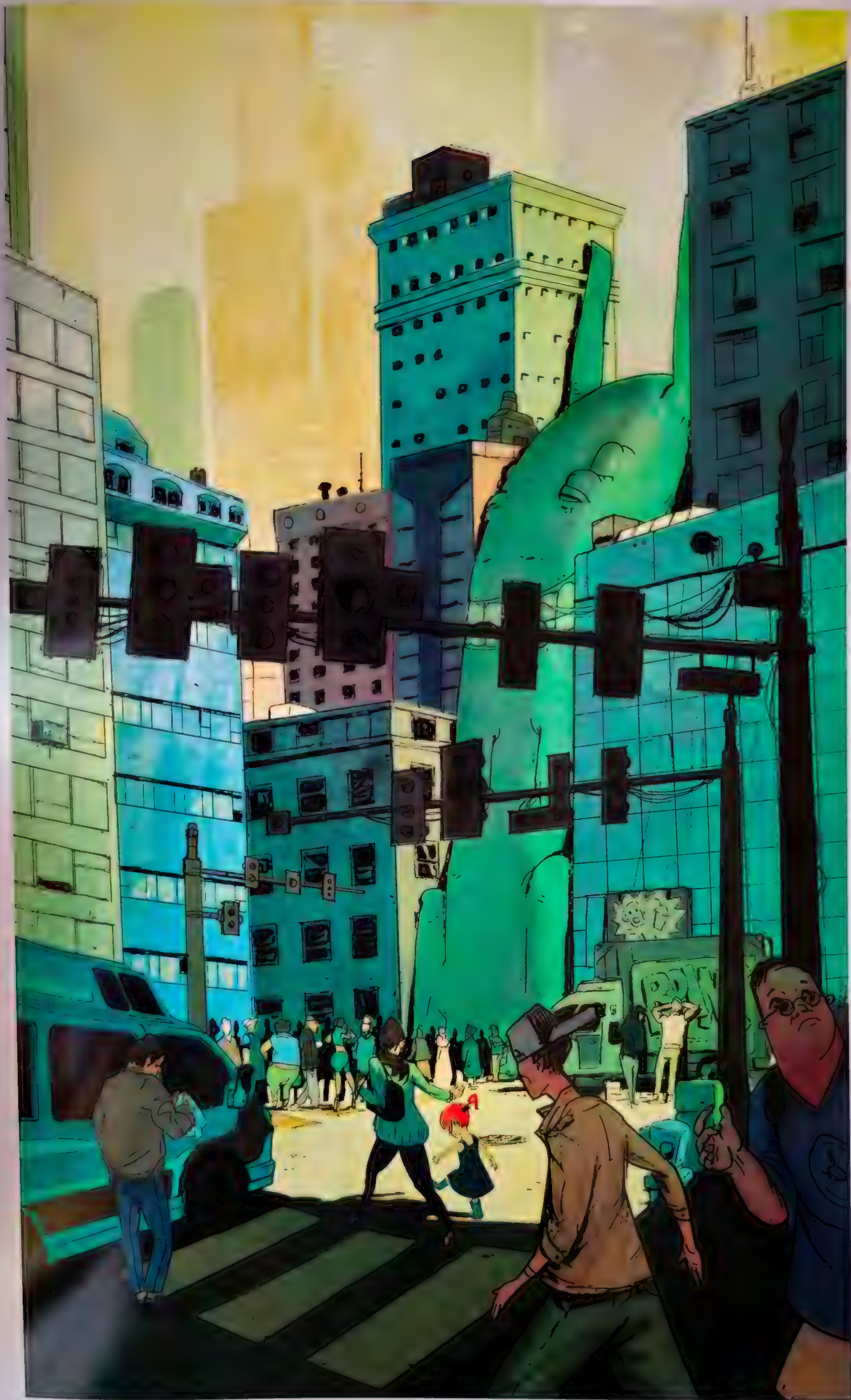
*Client: Space 242 Gallery Title: Two Alien Robots (and the Hope For Real Existence) Size: 11"x14" Medium: Mixed*



**Kei Acedera**

*Title: Advice from Caterpillar Size: 18"x24" Medium: Gouache/oil*





**Adam Volker**

*Title: Austin, TX Size: 11"x16" Medium: Ink/digital*





**Gregory Manchess**

Client: Earth, Fragile Planet Show Title: Commitment Size: 30"x29" Medium: Oil on linen



**Tanya Wheeler**

Title: Dionaea Medium: Digital



**Julie Dillon**

Title: Diver's Haul Size: 8"x10" Medium: Photoshop



**John Mahoney**

Title: Breathless Size: 10"x13.5" Medium: Mixed





**Solongo Monkhooroi**

*Title: White Night Size: 36"x24" Medium: Acrylic*



**Jessica Shirley**

*Title: The Selkie Size: 16.25"x8" Medium: Watercolor*





**Sam Bosma**

*Client:* Picture Book Report *Title:* The Great Goblin *Size:* 17"x12.5" *Medium:* Digital



**Augie Pagan**

*Title:* Robots on the Horizon *Size:* 6'x2' *Medium:* Acrylic on masonite





**Dave Dorman**

*Title: Winter Warrior Size: 24"x36" Medium: Oil/acrylic*





**John Brosio**

*Title: Jerk in a Road Size: 36"x36" Medium: Oil on canvas*





**Jerome Podwil**

*Title: Aviary Size: 38"x19.25" Medium: Oil*



**John Brosio**

*Title: Fatigue Size: 60"x48" Medium: Oil on canvas*





**Justin Gerard**

*Title: T.S.I. No.1   Size: 16"x20"   Medium: Watercolor/oil/digital*





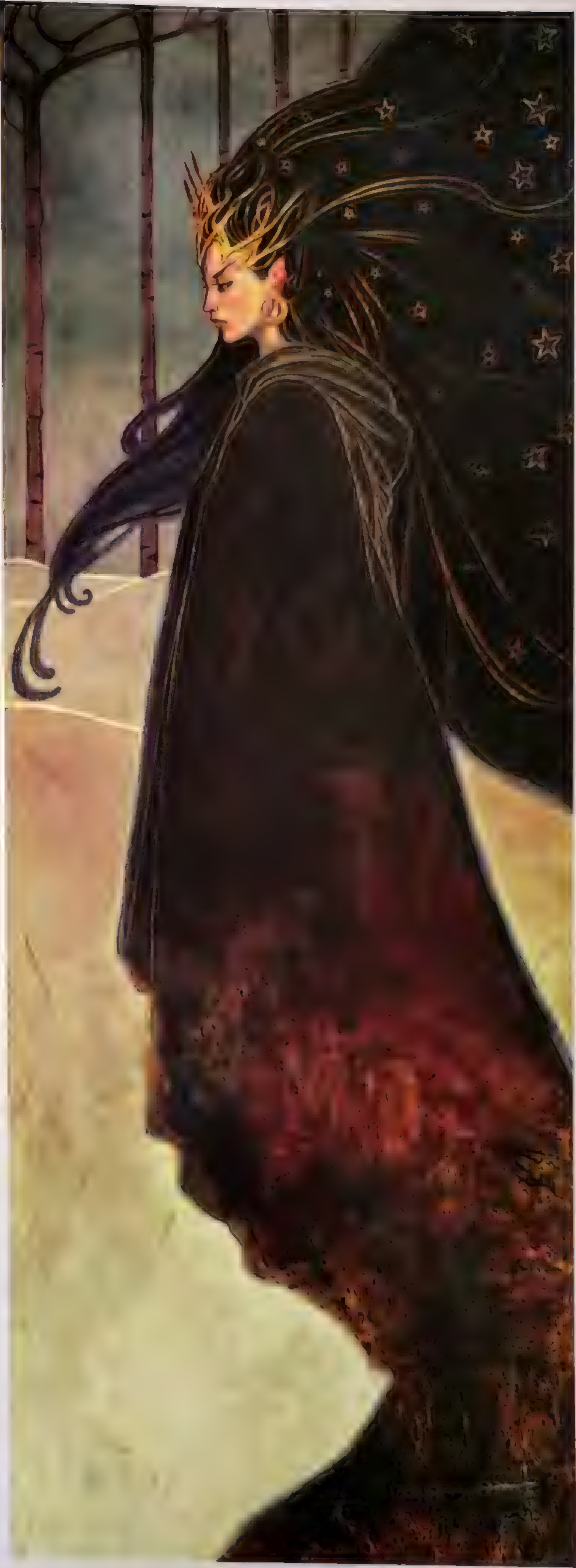
**Marjon Fatemizadeh Aucoin**

Title: An The Swam Among Threads of Gold    Size: 24"x24"    Medium: Oil



**J.S. Choi**

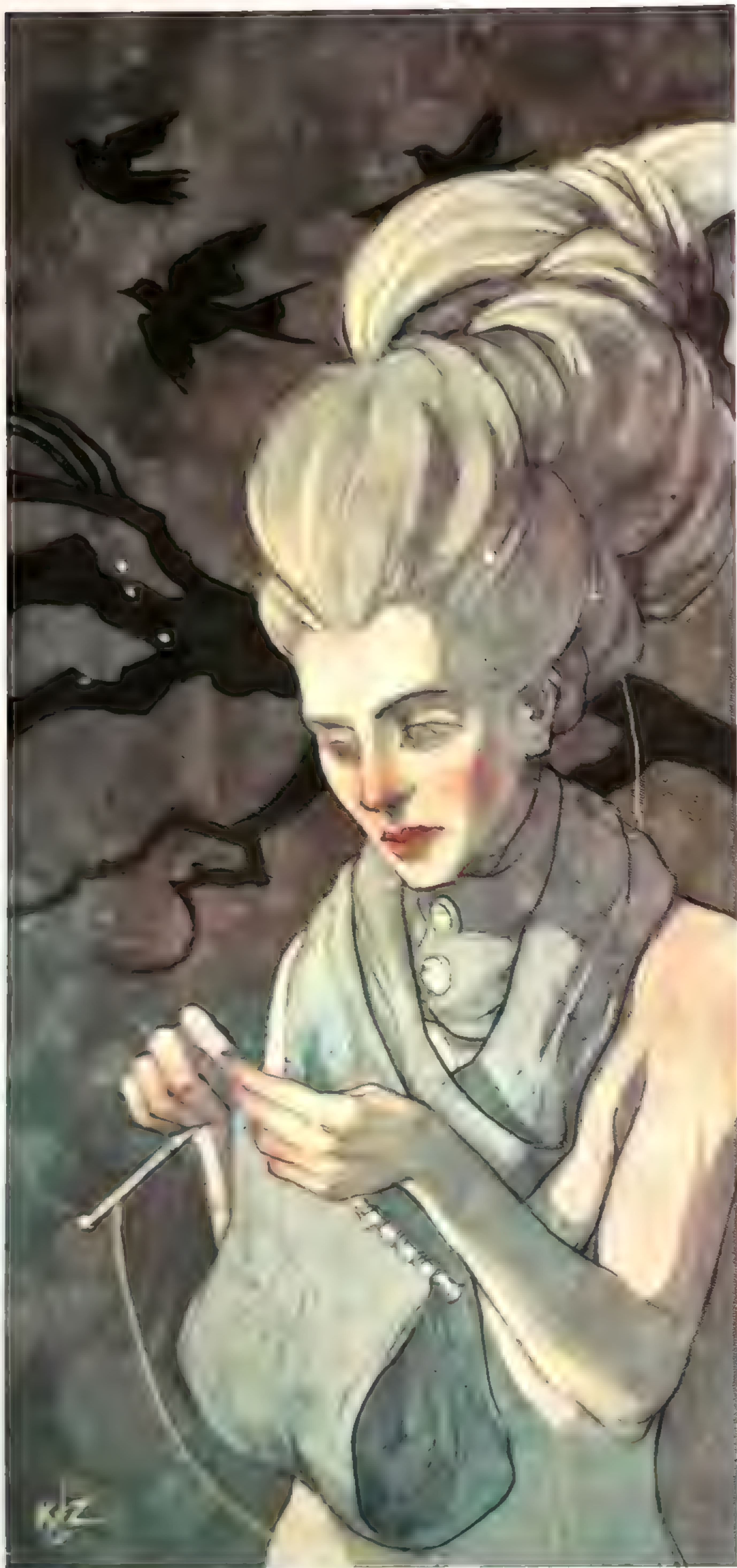
Title: La Belle Au Bois Dormant    Size: 16.9"x29.8"    Medium: Digital



**Aly Fell**

Title: The Winter Queen    Medium: Digital





**Kurt Huggins/Zelda Devon**

Client: Illustration Friday Title: Gathering Wool Medium: Digital



**Diosdado Mondero**

Title: Kabuki Kato Medium: Digital



**John D. Dawson**





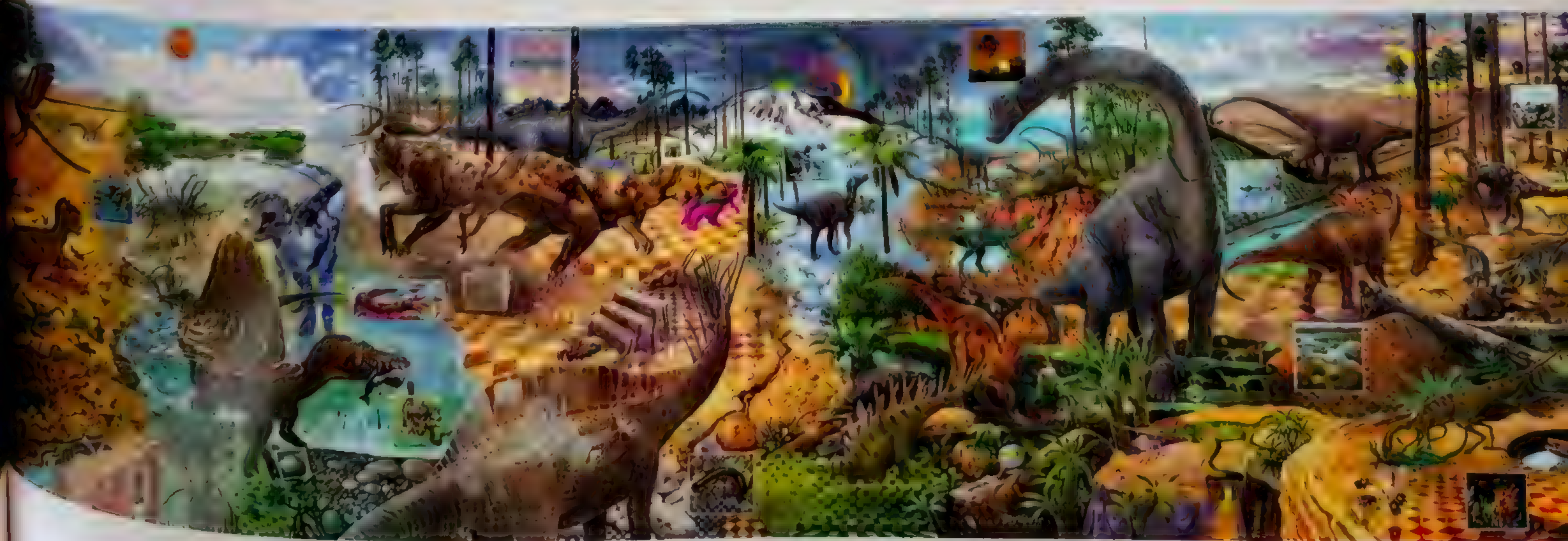
**Heather Theurer**

Title: Temptation Size: 24"x48" Medium: Oil on canvas



**Tristan Elwell**

Title: Morgana Size: 8"x17" Medium: Oil on board

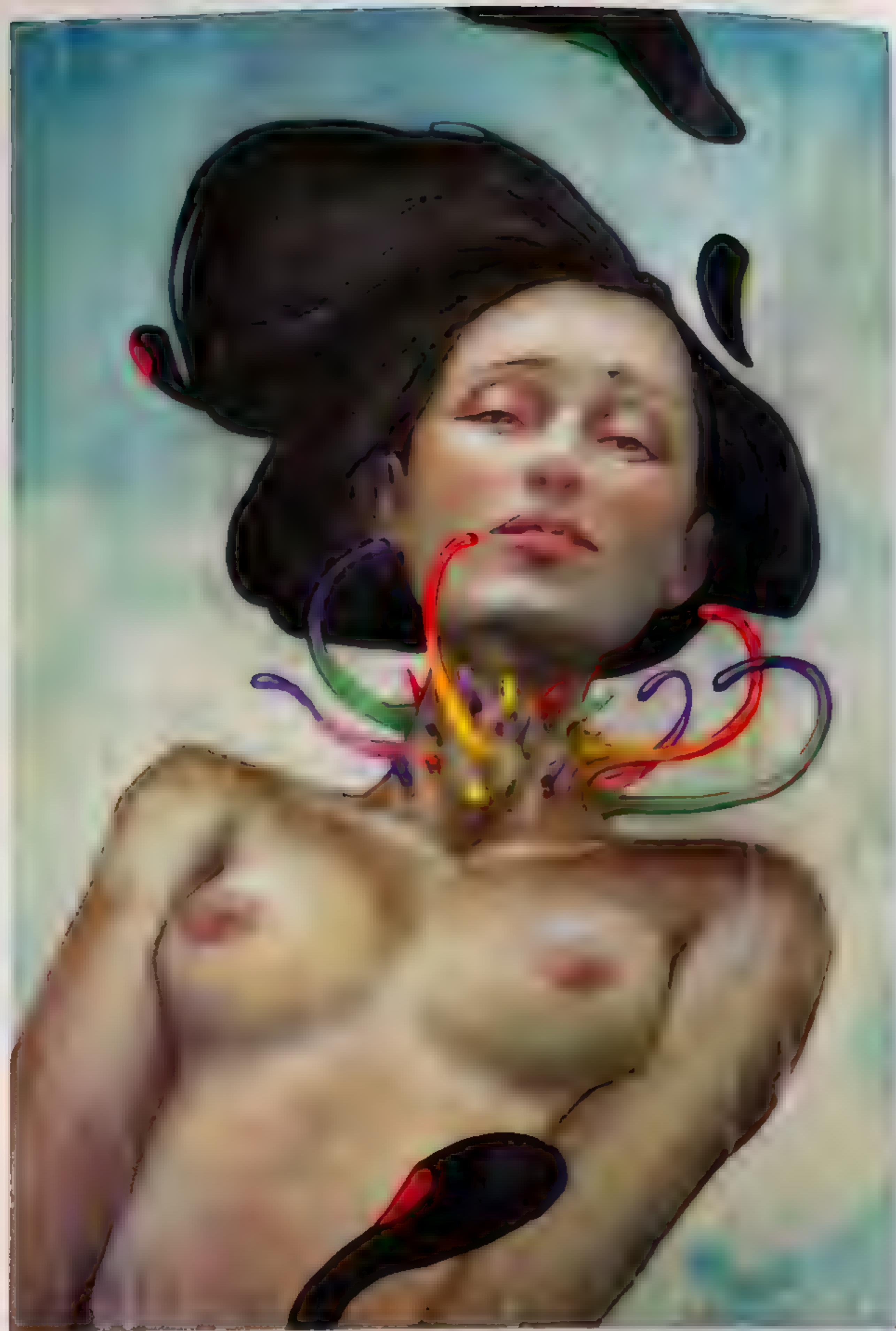






**Michele Moen**

Title: Shadow Rabbit Size: 30"x28" Medium: Oil/digital



**J.S. Rossbach**

Title: Guts Size: 35.5x52cm Medium: Watercolor



**Craig Phillips**

Title: Day Dreams Medium: Ink/digital CS2





**Chris B. Murray**

*Title: Radio Dead Size: 9"x12" Medium: Acrylic*





**Ron Spears**

*Title: Minotaur Size: 14"x12" Medium: Oil on board*



**Peter Oedekoven**

*Title: Stranded Size: 20"x10" Medium: Photoshop*





**Lars Grant-West**

Title: Autumn Dragon Size: 30"x22" Medium: Oil on canvas



**Kurt Huggins/Zelda Devon**

Client: Pearson Education Title: Black Death Medium: Digital





**Bill Carman**

Title: On Crap. Sorry Size: 8.5"x11" Medium: Mixed



**Jim Mahfood**

Title: I Danced With a Zombie 1976 Size: 11"x14" Medium: Ink



**Ryan Nicholas**

Title: Rainy Friends Size: 11"x14" Medium: Digital



**Burton Gray**

Title: Blue Gold: Fantasia No. 1 Size: 40"x60" Medium: Digital





**Jim Mahfood**

Colorist: Jose Garibaldi Title: Aqua Chair Girl Size: 11"x17" Medium: Ink





**Deseo**

Title: Fusion Size: 17"x14" Medium: Pencil/acrylic/digital



**Marc Gabbana**

Title: Clown Apocalypse Size: 34"x20" Medium: Acrylic





**Jon Foster**

Client: Gallery Nucleus Title: Creeping Suspicion Medium: Digital



**John Hendrix**

Title: Goliath Goes Down Size: 16"x12" Medium: Ink/mixed [sketchbook drawing]





Annie Wu

Title: The Birds Size: 11"x14" Medium: Digital





**Katya Tal**

*Title: A Melancholy Princess and a Wicked Dog*

*Size: 9"x16" Medium: Digital*



**Cam de Leon**

*Client: happypencil.com Title: The Kiss Size: 12"x12" Medium: Oil*



**Mark E. Miltz**

*Title: The Rising Muse Size: 40"x37" Medium: Oil on canvas*



**Ryan Mauskopf**

*Title: Farewell Size: 12"x22" Medium: Digital*





**Mark E. Miltz**

*Title: American Otaku Size: 24"x36" Medium: Oil*





**Rongrong Wang**

*Title: Technomage Vs War General Medium: Photoshop*



**Rongrong Wang**

*Title: Ocean Medium: Photoshop*





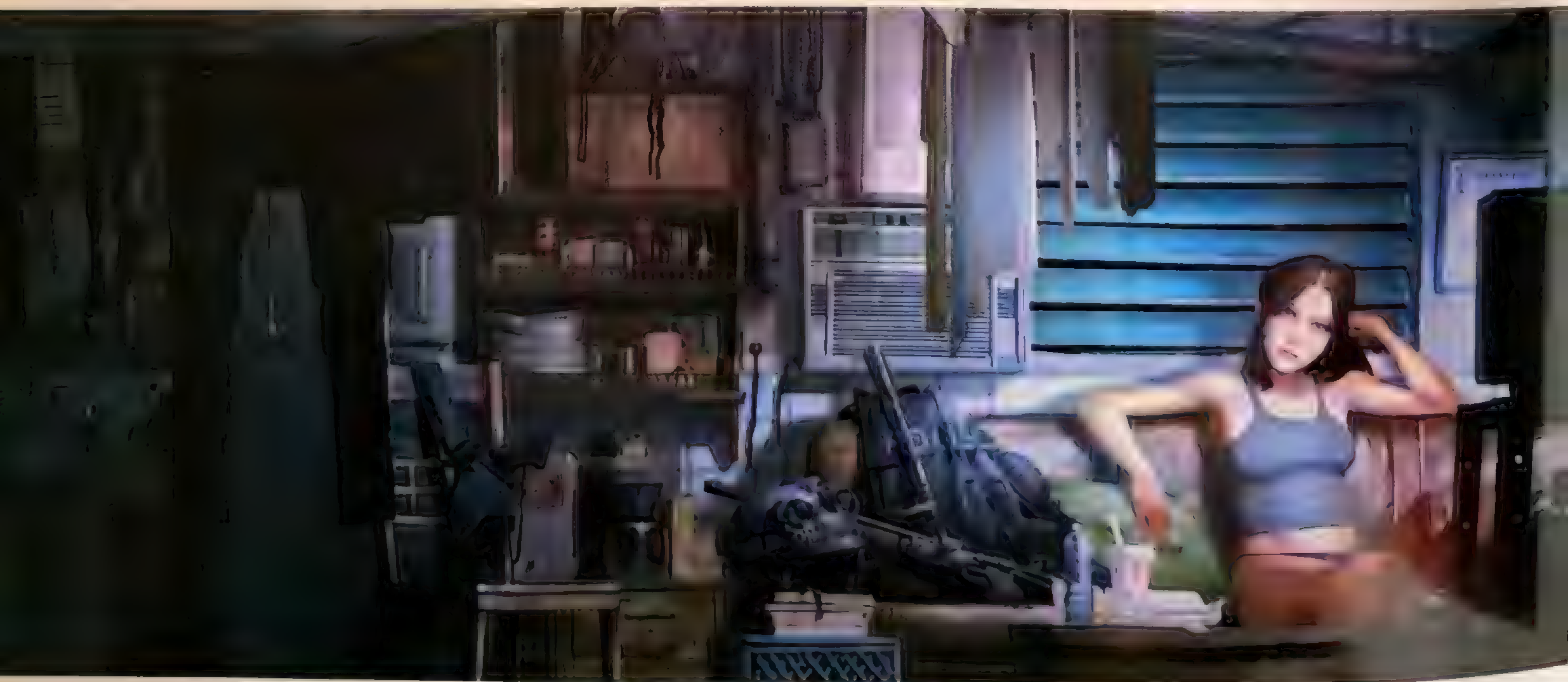
**Eric Fortune**

*Title: Luna Size: 16.5"x26" Medium: Acrylic*



**Eric Fortune**

*Title: Saying Goodnight Size: 22"x30" Medium: Acrylic*



**Ritche Sacilioc**

*Title: Week Night Medium: Digital*





**Eric Fortune**

*Title: The Vanishing Size: 22"x30" Medium Acrylic*





**Joshua Rizer**

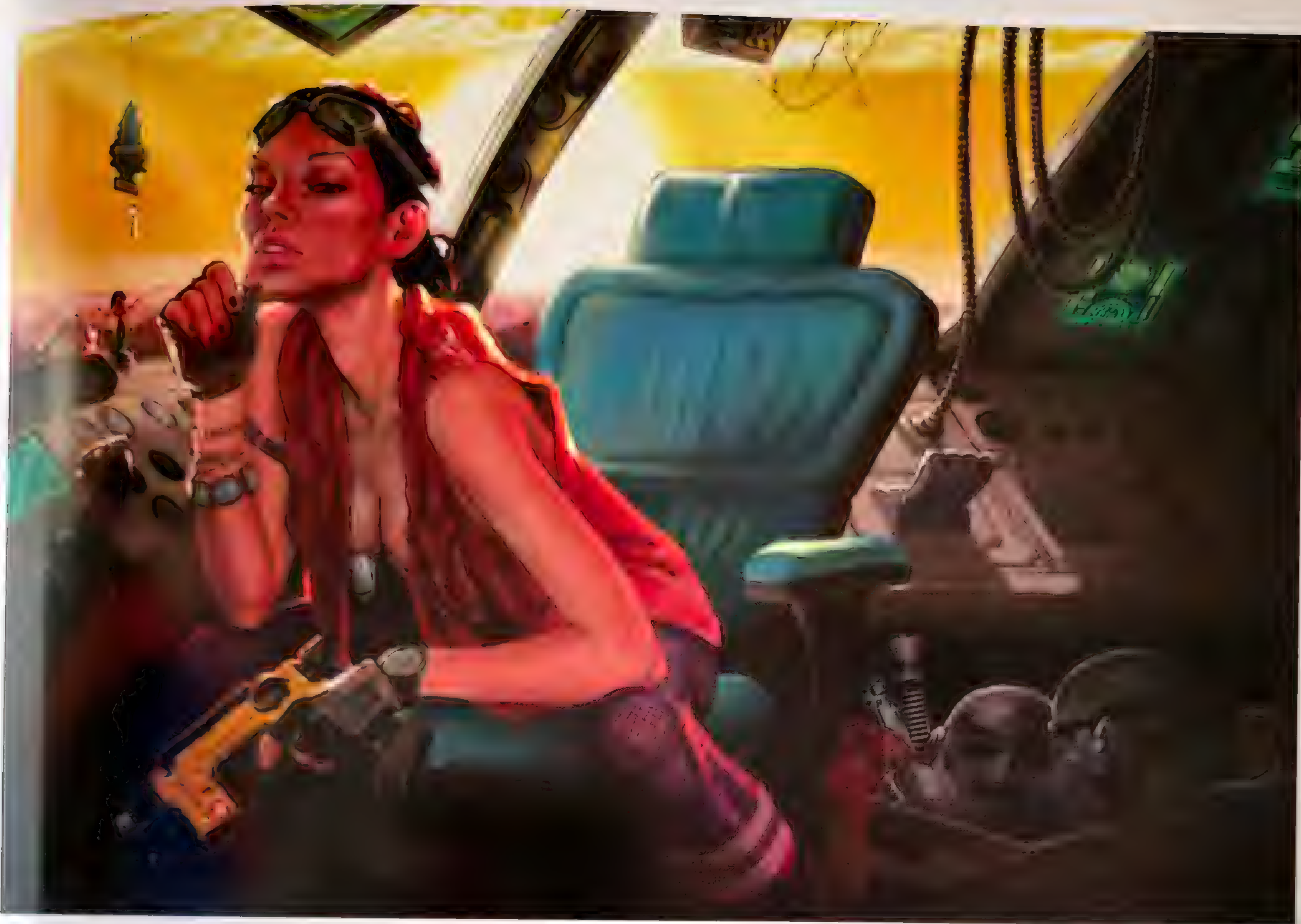
*Title: Down, Down, and Away Size: 48"x36" Medium: Oil on canvas*



**Richard Yot**

*Title: Into the Past Size: 12"x8" Medium: Digital*





**Clark Huggins**

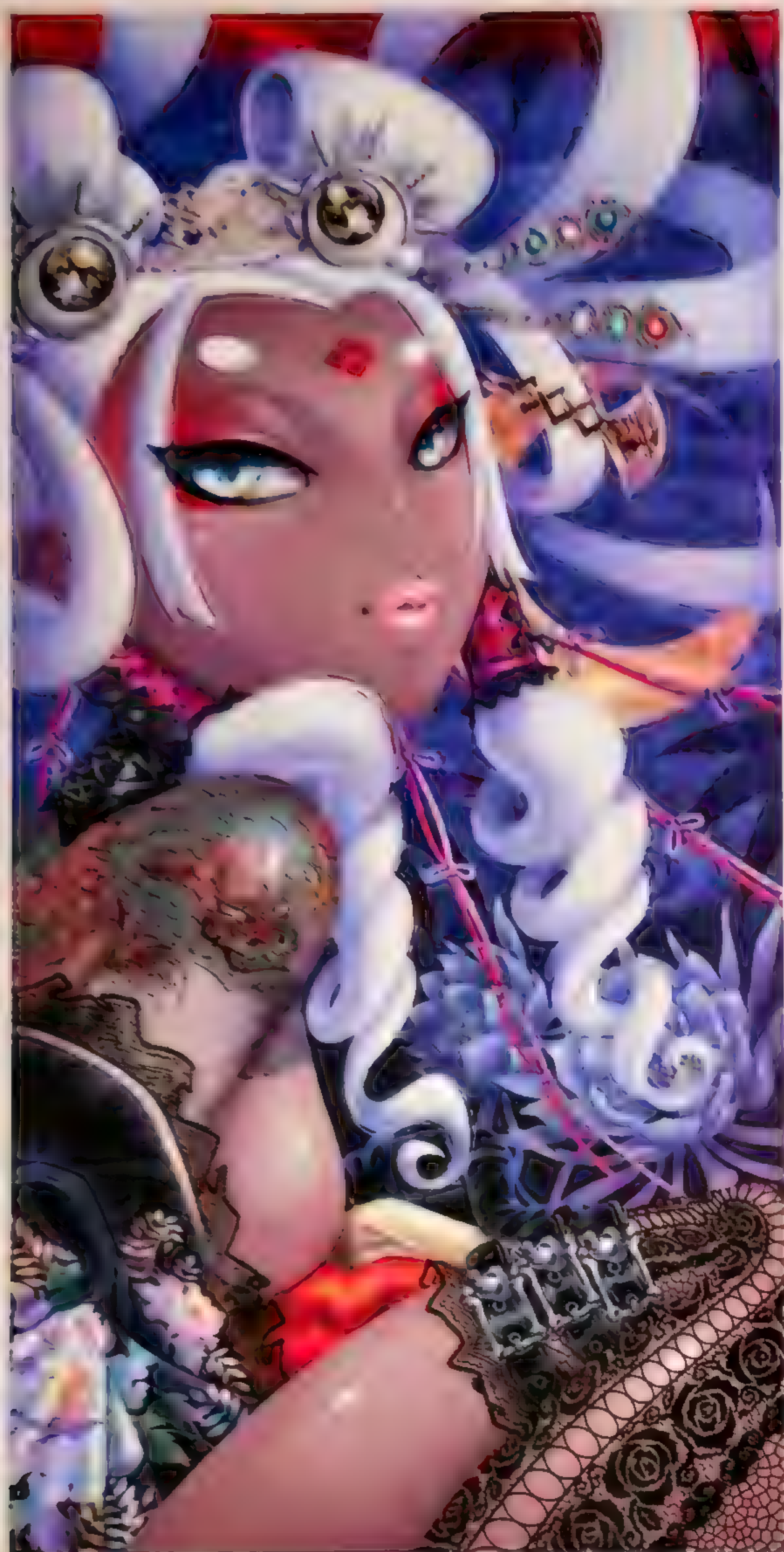
*Title: Smuggler's Cove Size: 14"x10" Medium: Digital*



**Tony Weinstock**

*Title: YES! Size: 10"x7" Medium: Digital*





**Misa Tsutsui**

Title: Gekko Girl Size: 15.7"x31.5" Medium: Digital



**Yukari Masuike**

Title: Fairy Cavalryman Size: 3508x4961pix Medium: Photoshop



**Zach Montoya**

Title: Between Threads Size: 16"x7.5" Medium: Digital





**Yukari Masuike**

*Title:* Sleep Down *Size:* 3660x5100pix *Medium:* Photoshop





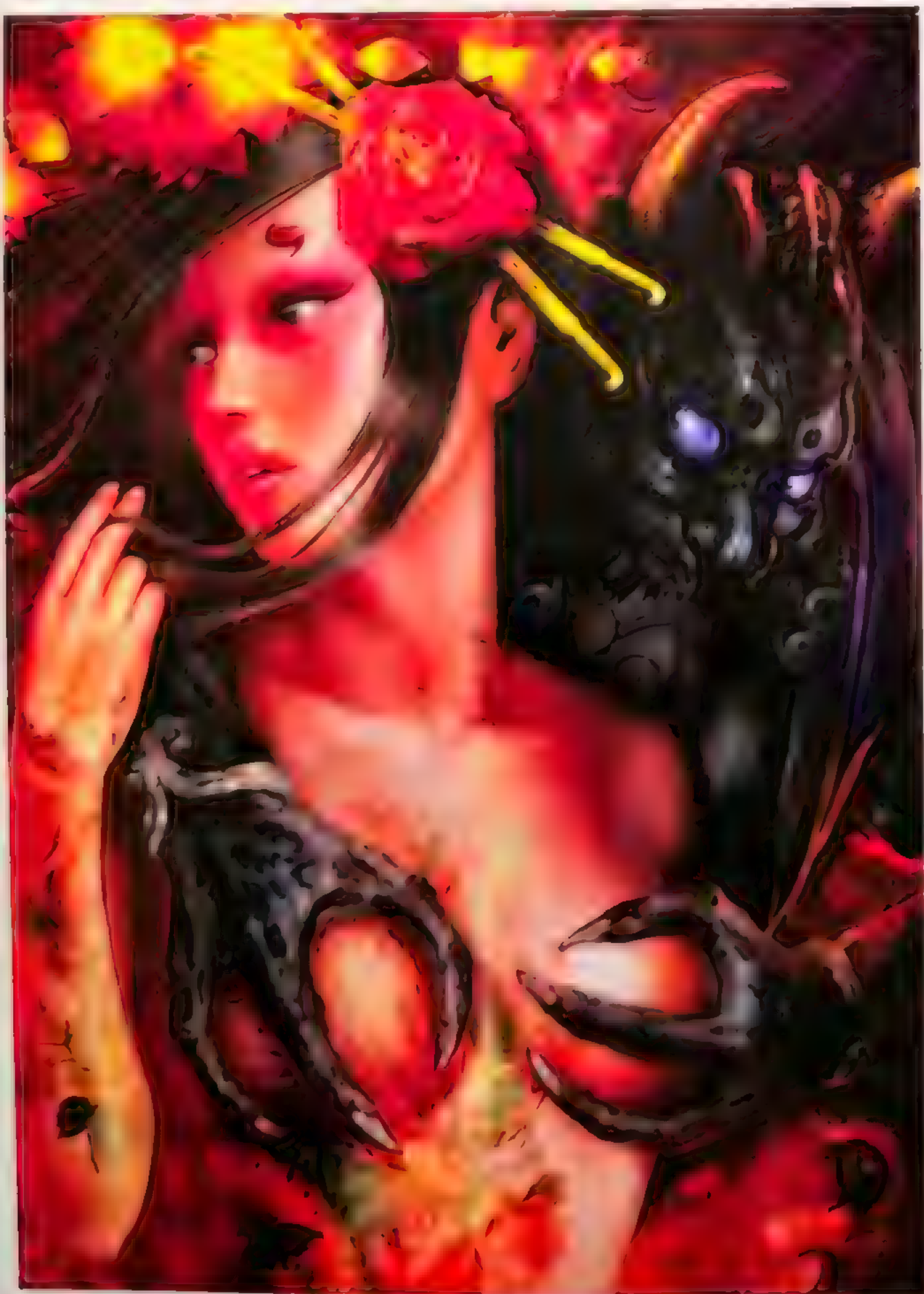
**Daarken**

*Title: The Last of the Beautiful Day Size: 9"x16" Medium: Photoshop*



**Jaime Zollars**

*Title: Living Water Size: 10"x8" Medium: Graphite*



**Jianyi Zhang**

*Title: Prajna Size: 2480x3425pix Medium: Digital*



**Brian Despain**

*Title: Autumn Kings Size: 11"x14" Medium: Oil on wood panel*





**Steven Kenny**

*Title: Unification Size: 36"x48" Medium: Oil on canvas*





**Bruce Holwerda**

*Title: Download In Progress Size: 60"x36" Medium: Acrylic*



**Nicholas McNally**

*Title: Shirayuki Size: 12"x9" Medium: Acrylic*





**Nekro**

*Title: Music For My Eyes Medium: Digital*



**Wayne Haag**

*Title: Sky Burial #1 Size: 40"x15" Medium: Oil on canvas*





Chris Guarino

*Title: The Bee Queen Size: 33"x48" Medium: Photoshop*





**Dave McKean**

*Art Director:* Allen Spiegel *Designer:* Dave McKean *Client:* Hourglass *Title:* Nitrate: Nosferatu *Size:* 4'x4' *Medium:* Mixed





**Nate Furman**

*Title: The Three Fates Size: 5"x7" Medium: Digital*



**Bruce Holwerda**

*Title: Humming Bird Feeder Size: 17"x22" Medium: Acrylic*



**Mia**

*Client: Corey Helford Gallery Title: The Priestess Size: 48"x36" Medium: Acrylic on wood*





**Tran Nguyen**

*Title: If the World Keeps Churning, Turning* Size: 16"x13" Medium: Acrylic/colored pencil



**Edward Kinsella**

*Client: Gallery Nucleus Title: Winter 1* Size: 18"x12" Medium: Ink/gouache





Karla Ortiz

*The First Hunt* Size: 8.5"x11" Medium Digital





**Abital I. Larson**

Title: Death and the Maiden Size: 9"x13" Medium: Mixed



**Matt Stewart**

Client: Bill Johnson Title: Waterfall Dragons  
Size: 32"x40" Medium: Oil on board



**Lindsey Messecar**

Title: Dungeon Delve Size: 10.5"x22.5" Medium: Oil on board





**Cory Godbey**

*Title: The Gryphon Size: 16"x20" Medium: Watercolor/digital*



**Omar Rayyan**

*Title: Acorn Brandy Size: 10"x14" Medium: Watercolor*



**Omar Rayyan**

*Title: Full Gallop Size: 14"x11" Medium: Watercolor*





**Omar Rayyan**

*Title: The Favorite Size: 16"x20" Medium: Oil on panel*





Sean Andrew Murray

Title: Wizard Alley Medium: Digital





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**Kent Williams**

Art Director: Greg Spatz Client: Greg and Yvette Spatz Size: 25"x22" Medium: Watercolor/oil/mixed on paper





**James Ng**

Title: The Key Keeper Size: 11.5"x16.5" Medium: Pencil/digital



**Deseo**

Title: The Last Spark Size: 14"x17" Medium: Pencil/digital



**Victo Ngai**

Title: Lost in Translation Size: 10.5"x14" Medium: Mixed



**Brad Parker**

Title: The Creature from Kona Size: 11"x14" Medium: Acrylic on canvas

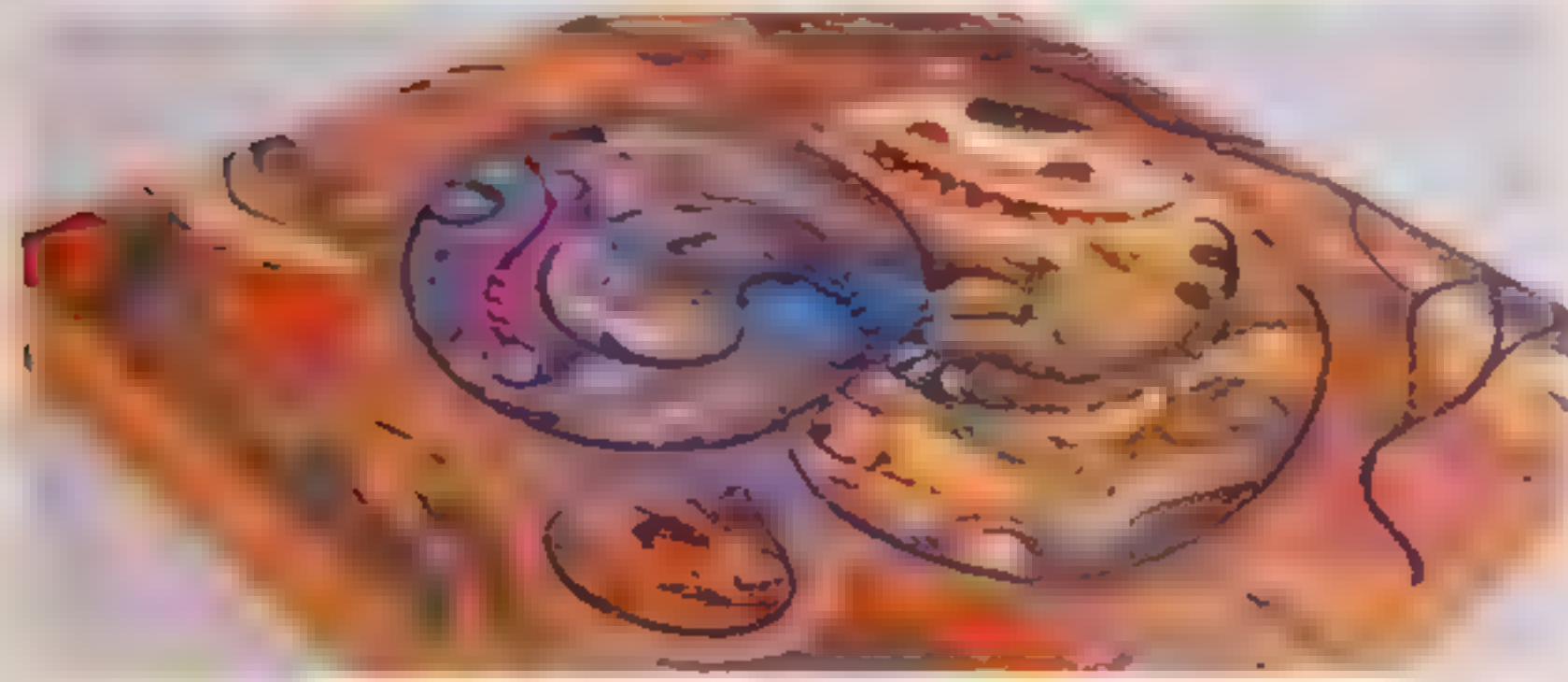




**Kevin Molen**

*Client: The Aftermath Project Title: Dewey Dog Medium: Digital*

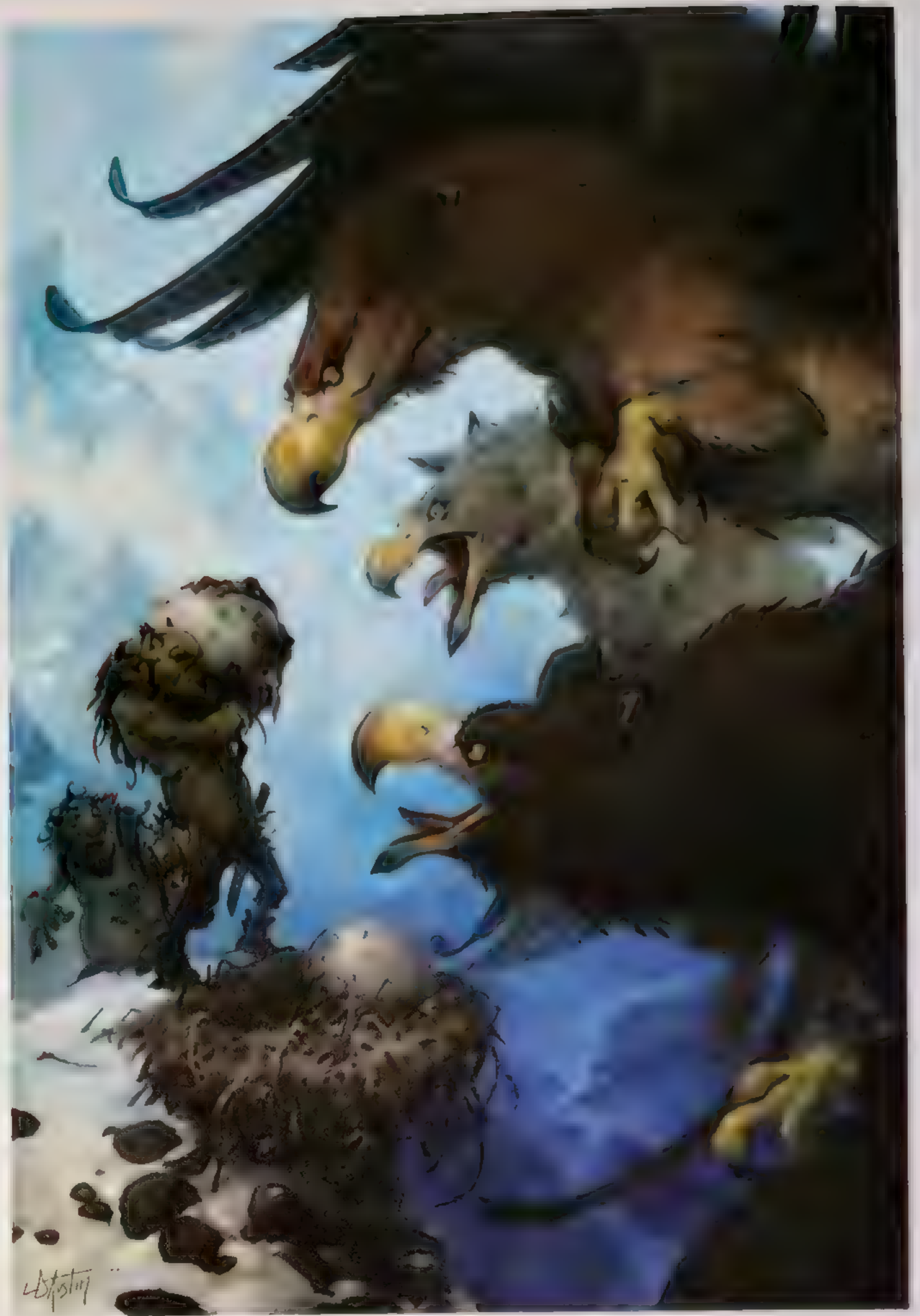




**Tohru Patrick Awa**

*Client:* Picture Book Project Foundation

*Title:* Innocent When You Dream *Medium:* Acrylic on wood



**L.D. Austin**

*Title:* The Egg Thief *Medium:* Digital



**Antoine Revoy**

*Title:* The Seed *Size:* 15.25"x11.5" *Medium:* Ink/digital color





**Fiona Meng**

*Title: Crane Fairy Size: 11"x14" Medium: Photoshop*





**Victor Chalfant**

*Title: The Matchstick Man Medium: Photography/digital*



**Nina Pak**

*Title: Tribute Medium: Mixed/digital*



**Tim O'Brien**

*Art Director: Tim O'Brien/Irene Gallo Client: Society of Illustrators/Microvisions Title: Chicken and the Egg Size: 10"x7" Medium: Oil/mixed*





**Viona Ielegems**

*Title: Little Red Riding Hood Size: 70x100cm Medium: Photography*





**Eric Velhagen**

*Title: Alien Invader Size: 16"x20" Medium: Oil*



**Android Jones**

*Client: Breanna Levine Title: Divine Levine Medium: Core Painter*



**Steve Argyle**

*Art Director: Illustration Master Class Title: Getaway Medium: Digital*





**Donato Giancola**

*Client:* Richard J. Demato Gallery *Title:* Waiting *Size:* 48"x36" *Medium:* Oil on panel



**Noah Bradley**

*Title:* The End of Sorrow *Size:* 20"x12" *Medium:* Digital





**Donato Giancola**

*Client:* Greg Obaugh *Title:* Eowyn and the Lord of the Nazgûl *Size:* 39"x34" *Medium:* Oil on panel





**Allen Douglas**

*Title:* Beauty and the Beast *Size:* 24"x30" *Medium:* Oil on panel





**Dave Laub**

*Title: The Bird Lady Size: 8"x10" Medium: Digital*



**Bobby Chiu**

*Client: Imaginism Studios Title: Guiding Light Size: 11"x14" Medium: Digital*



**Joe Vaux**

*Title: Homage Size: 4'x3' Medium: Acrylic on wood panel*





**Camilla d'Errico**

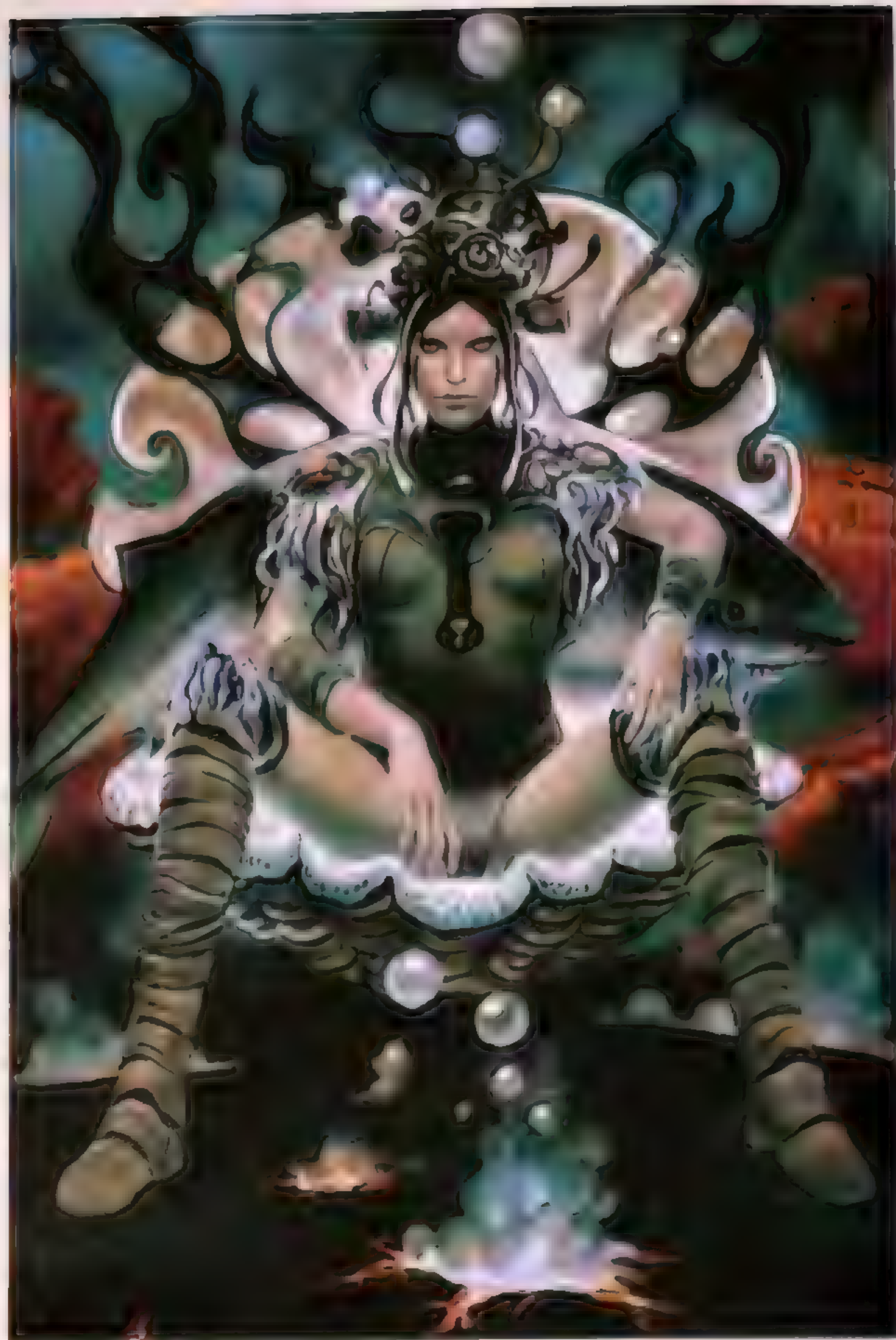
*Title: Weeping Camel Size: 21"x30" Medium: Oil on wood*





**William Niu**

Art Director: Daniel Krahl Title: Ryu Gu Jo Size: 8.5"x11" Medium: Digital



**Jeff Chang**

Title: Discontent of the Drowned Medium: Digital



**Jiansong Chain**

Title: The Illusion Size: 3508x5315px Medium: Digital



**Heather Watts**

Title: Wheel of Fortune Size: 12"x18" Medium: Acrylic on panel





**Kinuko Y. Craft**

*Title: Isis, Goddess of the Universe Size: 23.5"x27" Medium: Oil on gesso board*





**Peter Mohrbacher**

Title: City On a Hill Medium: Photoshop



**Christina Hess**

Title: Queen Cat Size: 9"x13" Medium: Digital



**McLean Kendree**

Client: [www.mcleanart.com](http://www.mcleanart.com) Title: Parade Medium: Digital



**Matt Cavotta**

Client: Paul Lizotte Title: Voyager's Menagerie Size: 13"x18" Medium: Acrylic





**Kristina Carroll**

*Client:* Richard Saja *Title:* Elevation *Size:* 20"x24" *Medium:* Oil on panel





Joe Vaux

Title: Citizens of Mongo Beware Size: 16"x20" Medium: Acrylic on wood panel





**Bill Carman**

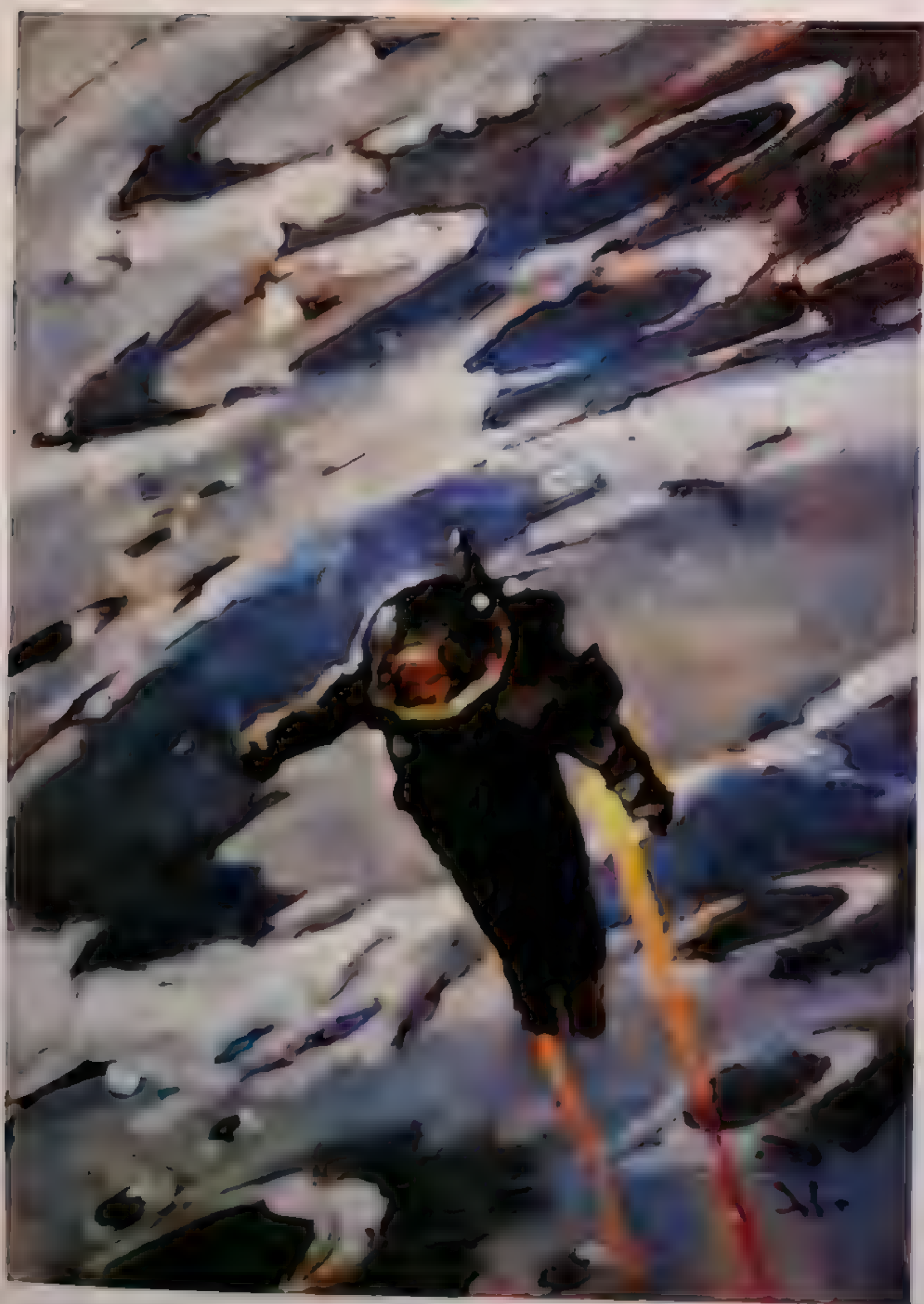
*Title: One, Two, or Three   Size: 8"x10"   Medium: Acrylic*





**Solongo Monkhooroi**

Title: The Goddess of Death Size: 21"x16" Medium: Gouache



**Gregory Manchess**

Client: Microvisions Title: Touchdown Size: 5"x7" Medium: Oil on board



**Peter Breese**

Title: Oh, Are You Doing Magic? Let's See Then  
Size: 22"x30" Medium: Ink/gouache





**Charles Vess**

Title: A Once and Future King Size: 22"x28" Medium: Colored inks





**Jasmine Becket-Griffith**

*Title:* Priestess of Nyarlathotep *Size:* 16"x20" *Medium:* Acrylic on panel



**Laura Diehl**

*Title:* Golden Fish *Size:* 12"x18" *Medium:* Digital



**Charles Vess**

*Client:* Jacqueline Le Frak *Title:* A Woodland Tryst  
*Size:* 22"x28" *Medium:* Colored inks



**Keita Morimoto**

*Title:* Maze II *Size:* 2'x3' *Medium:* Oil





**Ryan Pancoast**

*Title: The Victor Size: 24"x30" Medium: Oil on canvas*





Lance Richlin

Title: Portrait of Randol Schoenberg Size: 48"x52" Medium: Oil on canvas





**Billy Norrby**

*Client:* CoproGallery *Title:* Epiphany *Size:* 32"x50" *Medium:* Oil on canvas





**Jaime Zollars**

*Title: She Who Put Her Faith in Dragons Size: 8"x10" Medium: Graphite*





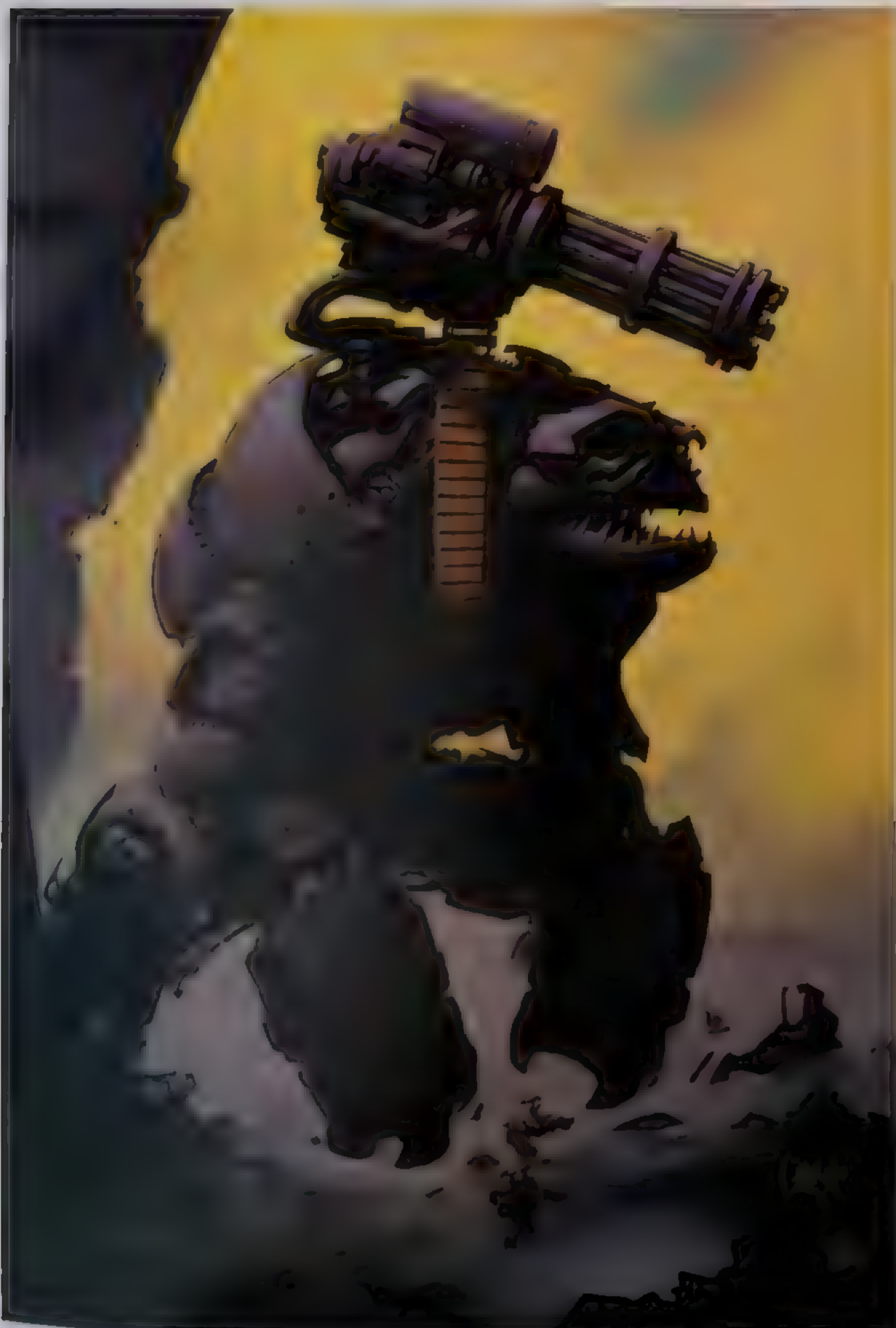
**Matt Dangler**

*Title: Kult Des Alchemist Spiegels Size: 16"x20" Medium: Oil*



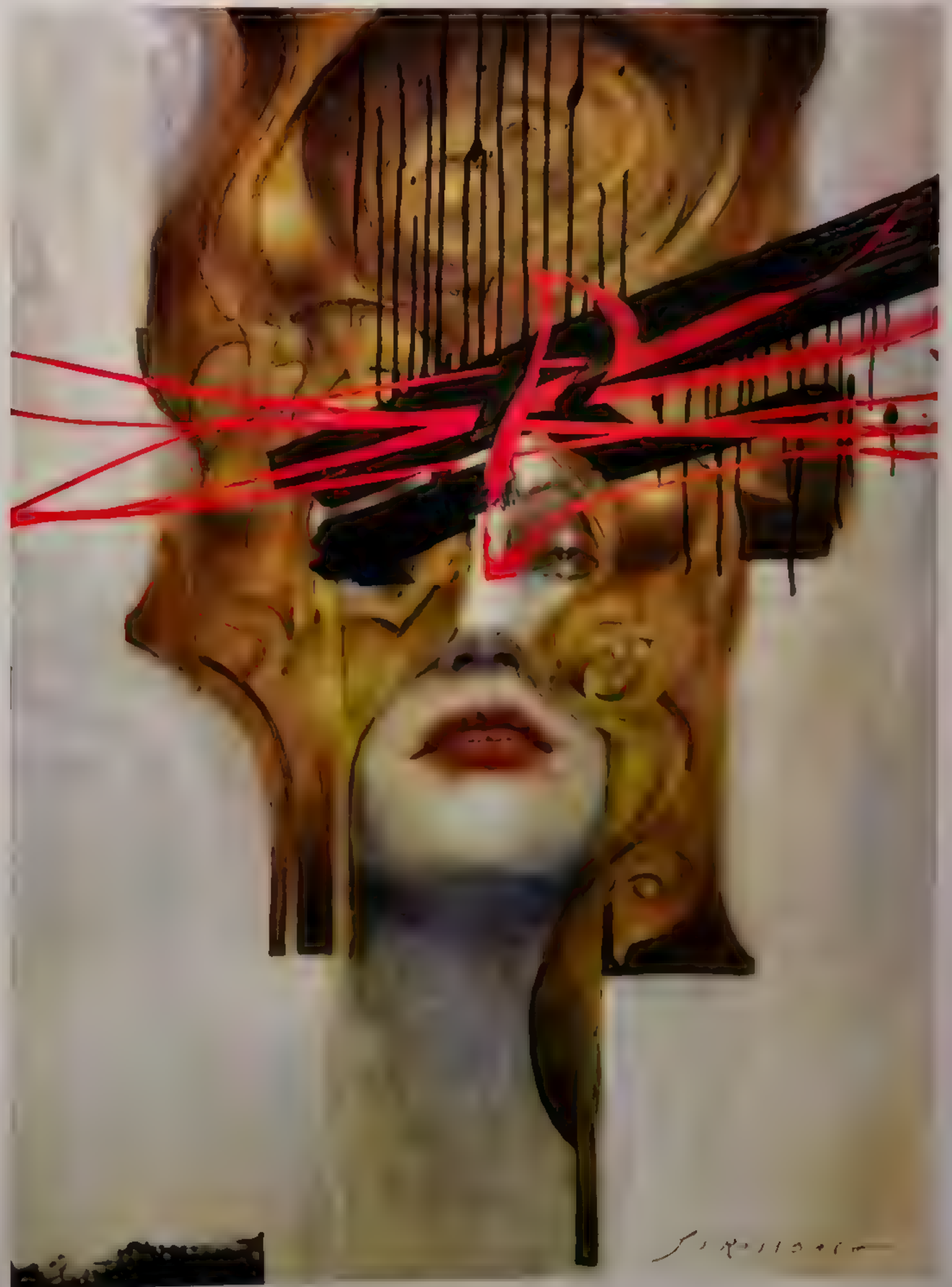
**Winona Nelson**

*Title: Jetbike Getaway Size: 15"x24" Medium: Oil*



**Greg Capullo**

*Title: The Sentinel Size: 10.5"x15.5" Medium: Digital*



**J.S. Rossbach**

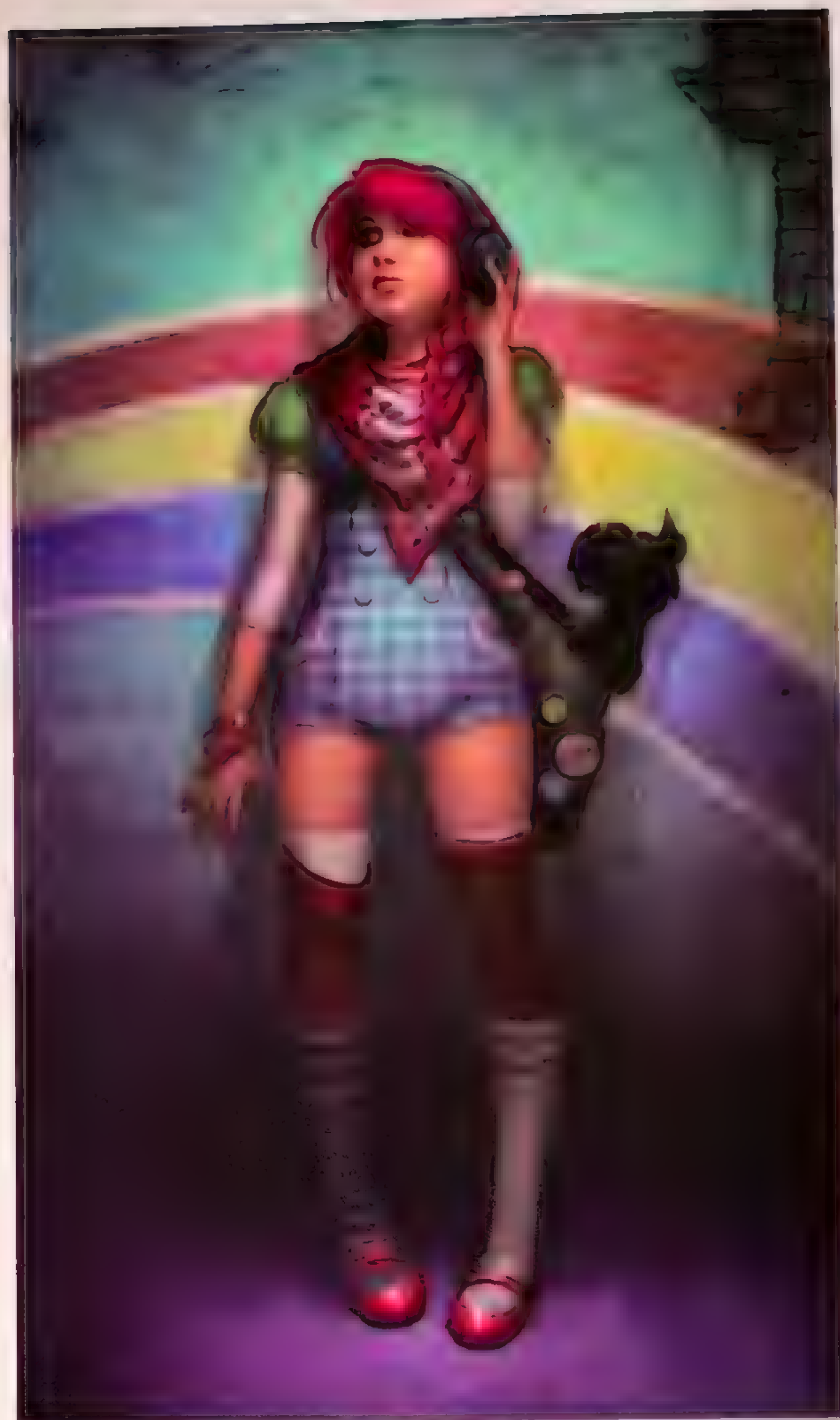
*Title: Pallas Size: 31x41cm Medium: Watercolor/digital*





**Mark Poole**

*Title: Snow Blind Size: 22"x30" Medium: Oil/acrylic*



**Jessica Oyhenart**

*Title: Wizard of Oz: Dorothy Medium: Digital*



**Tyler West**

*Title: The Colony Medium: Photoshop*





Shelly Wan

Art Director: Gregory Manchess Client: Society of Illustrators Title: Matricide Size: 16"x20" Medium: Digital





**Edward F. Howard**

*Title: Revealed Size: 18"x30" Medium: Oil on panel*



**Jeremy Enecio**

*Title: Tribal Tech Medium: Digital*



**Karl Simon**

*Title: Sword Thief Medium: Digital*





**Antonio Javier Caparo**

Title: Mars Sonata Size: 11.8"x15.7" Medium: Digital





**Mia**

Client: Corey Helford Gallery & Bristol City Museum Title: Two Spirits Size: 18"x24" Medium: Acrylic on wood





**Michael Whelan**

*Client:* Tree's Place Gallery   *Title:* Ellie's Dream   *Size:* 36"x48"   *Medium:* Acrylic on canvas



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Akihito 135 panther3black@yahoo.co.jp www.shiniceya.co.jp	Jamie Brick 153 brickjamie@aol.com www.jamiebrick.com	Tony Cipriano 151	Steve Fastner & Rich Larson 65 mail@fastnerandlarson.com www.fastnerandlarson.com	Scott Gustafson 193 scott@scottgustafson.com www.scottgustafson.com	Jiema 215 jiema37@gmail.com www.jiema37.com
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Raul Allen 97 Raul@rallen.com www.raulallen.com	Brom 157 www.bromart.com	Davis Crust crustdesign@yahoo.com www.dfcrust.com	Peter Ferk 84 peter@flyingmonkies.com	Cassia Harries 146 cassiaharries@gmail.com cassiaharries.blogspot.com	Patrick J. Jones 120, 208, 209 patrick@pjartworks.com www.pjartworks.com
Scott Altmann 220 scott@scottaltmann.com	John Brosio 232, 233 John@johnbrosio.com www.johnbrosio.com	Lisa L. Cyr 76 lisa@cyrstudio.com www.cyrstudio.com	Deak Ferrand 143 deak@hatchfx.com www.hatchfx.com	John Harris 89 c/o Alan Lynch Artists www.alanlynchartists.com	William Joyce 70, 71 wjoyce@williamjoyce.com www.williamjoyce.com
Richard Anderson 174, 208 flaptraps@flaptrapsart.com	Sam Brown 127 sambrown36@gmail.com sambrown36.carbonmade.com	Daarken 51, 256 daarkenart@daarken.com www.daarken.com	Scott M. Fischer 48, 62 fisch@fischart.com www.fischart.com	Ryohei Hase 20 ryohei_hase@f6.dion.ne.jp www.ryoheihase.com	Eric Joyner 196 eric@ericjoyner.com www.ericjoyner.com
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